



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

ARCHAEOLOGICAL DISCUSSIONS¹

SUMMARIES OF ORIGINAL ARTICLES CHIEFLY IN CURRENT PUBLICATIONS

WILLIAM N. BATES, *Editor*
220, St. Mark's Square, Philadelphia, Pa.

GENERAL AND MISCELLANEOUS

The Lion in Ancient Art.—In *Le Musée*, V, 1908, pp. 107–118 (20 figs.), O. THÉÂTÈS traces the history of the lion in ancient art and shows it to be one of the most frequently represented animals from the earliest to the latest times. The oldest example cited is an ivory statuette found by Amélineau at Abydos in Upper Egypt. It represents a lion crouching ready to spring. In Assyrian art the lion is very common. It is not in repose as in Egyptian art, but in a rage, or in the agonies of death, or after it has been slain. The finest examples are the lion-hunts on the reliefs from Nineveh in the British Museum where the realism of Assyrian art is seen at its best. In Greece the lion was a familiar figure in Mycenaean art and earlier. It is found on Cretan gems, not to mention the Lion's Gate at Mycenae. In historical times it played an important part in architecture and elsewhere, as, for example, in the Terrace of Lions at Delos. During the sixth and fifth centuries B.C. one or more lions pulling down a bull was a common motive in Greek art. A very similar motive, which is also common, is a lion attacking a stag, found on coins of Velia and on vases. After the fifth century the subjects in which the lion appears become very numerous, especially during the Hellenistic period. In Roman times a lion subdued by cupids was a favorite subject.

The Roll in Ancient Architecture.—In *Rh. Mus.* LXIII, 1908, pp. 39–57, T. BIRT collects a number of examples of the application of terminology drawn from the papyrus roll and its parts to architecture, and argues at some length in support of his views, expressed in *Die Buchrolle in der antiken Kunst* (*A.J.A.* XI, p. 449), that the sculptured Ionic frieze and the

¹ The departments of Archaeological News and Discussions and of Bibliography of Archaeological Books are conducted by Professor BATES, Editor-in-charge, assisted by Miss MARY H. BUCKINGHAM, Mr. HAROLD R. HASTINGS, Professor ELMER T. MERRILL, Professor FRANK G. MOORE, Mr. CHARLES R. MOREY, Dr. JAMES M. PATON, Professor LEWIS B. PATON, Dr. A. S. PEASE, Professor S. B. PLATNER, Dr. N. P. VLACHOS, and the Editors, especially Professor MARQUAND.

No attempt is made to include in this number of the JOURNAL material published after July 1, 1908.

For an explanation of the abbreviations, see pp. 138, 139.

reliefs on the columns of Trajan and Marcus Aurelius are derived from unrolled illustrated books, and that the closely twined serpents of the Plataean tripod at Delphi are due to the influence of the Spartan σκυτάλη wound about its staff.

The Origin of the Brooch.—F. RIDGEWAY and R. A. SMITH discuss the origin of the brooch in *Proc. Soc. Ant.* XXI, 1906, pp. 97–117 (28 figs.). The brooch or fibula does not appear in Greece until the full iron age, whereas in Italy it was in use before the end of the bronze age. The authors argue that the Greek fibulae are derived from the Italian. The latter fall into two main classes, the safety-pin type and the type with two to four disks. The first of these is found all over Italy and elsewhere, but west of Bavaria it is rare. The second type is found chiefly in southern Italy, but it is common in Greece and four hundred specimens were found at Hallstatt. This type is very rare in western Europe, and the specimens said to have been found in England are doubtful. The spectacle brooch seems to have had a Danubian origin. The evidence for the importation of Italian types into Britain in the bronze age is not altogether satisfactory, although this is by no means impossible.

Where did Aphrodite find the Body of Adonis?—The Ἄργος πόλις in the sanctuary of Erithian Apollo, in Cyprus, given in the Greek myth as the place where Aphrodite found the body of Adonis, is the present Ἄρρος, in Mesarea, according to S. MENARDOS, in *J.H.S.* XXVIII, 1908, pp. 133–137. Ἄργει is a slip of the pen for Ἄρσει, and ἄρρος is Cyprian, both ancient and modern, for ἄλσος, a watered place (ἄρδω). Such sacred spots frequently became settled towns (πόλεις) in historic times.

Studies in South Arabian Archaeology.—In *Mitt. Vorderas. Ges.* XII, 1907, pp. 41–141 (7 pls.), O. WEBER reviews Nielsen's new Catabanian inscriptions published in *Mitt. Vorderas. Ges.* XI, 1906, and Derenbourg's new Yemenite texts published in *R. Assyr.* V, No. 4. He also publishes five new South Arabian inscriptions from squeezes in the possession of Count Landberg. There are also studies of the use of the vowel letter *h* in Minaean, and of the occurrence of the names of Hammurabi, Sinuhe, and Amui-enshi in South Arabian. At the end of the studies there is appended a complete bibliography of South Arabian literature since the year 1892, designed to supplement the bibliography in Hommel's *South Arabian Chrestomathy*.

South Arabian Inscriptions.—In *Z. Assyr.* XXI, 1908, pp. 1–19, M. HARTMANN publishes, translates, and comments upon fifteen South Arabian inscriptions known as Louvre, Nos. 15–29.

The Early Inhabitants of Armenia.—At the November (1907) meeting of the Berlin Archaeological Society, C. F. LEHMANN-HAUPT discussed the historical connections of the Chaldi, the earlier inhabitants of Armenia, who came into the country about 1000 B.C., had their capital at Tosp, the present Van, were for a long time vigorous opponents of the Assyrians, and on the coming of the Thraco-Phrygian Armenians, about 600 B.C., were driven northward or into circumscribed districts chiefly in the mountains. Their art and civilization, made available for study by the German excavations at Van in 1898–99, and by the publication of the speaker's *Materialen zur älteren Geschichte Armeniens und Mesopotamiens* (Göttingen, 1907), show analogies with the Assyrian and the Carian-Aegean civilizations; but the former resemblances are such as may come from intercourse with neighbors and enemies,

while the latter indicate a community of origin. Among these features, some of which, transmitted through their successors, the Armenians, reappear in Attic, and even in Italian art and thought, are the use of rock structures; the worship of a goddess of fertility, although the national divinity was the god Chaldîs; the sacred tree, often carried in a flower pot on a wagon; a sacred Trinity, represented as three arrows or lightning flashes; the custom of hanging votive shields on the walls of temples; the principle of a dark-and-light contrast on a decorated surface; the technique of gold-beating; a number of vase-forms and decorative motives, such as the detached squares on garments, a peculiar form of lotus bud garland, the group of a lion devouring a calf or an ox, and a pattern of running birds; the occasional occurrence of clay tablets with linear or hieroglyphic signs, although the Babylonian cuneiform writing was more common. The Chaldî, like their kinsmen the Philistines, were skilled metal workers, and were known to the Greeks of the ninth century as the Chalybes, the inventors of iron-working. They had a curious combination of stone and metal work, inlaying parts of a large relief with iron, and they knew the art of producing a dark pattern on a silver surface by means of sulphur. All indications point to a western origin, and an especially close connection with the Lycians, who probably came from Crete. Among objects found by the expedition at other places than Van were: at Maltaiya, a rock sculpture of divinities standing on beasts, in the Hittite style; from near Urmia, a large seal-cylinder with the bull-man Eabani and the Sun god Gilgamish; from Satala Pontica, south of Trebizond, a small bronze figure of a eunuch god, perhaps Atys. — *Arch. Anz.* 1908, cols. 41–67.

Location and Monuments of Pasargadae. — E. HERZFELD discusses in *Klio*, VIII, 1908, pp. 1–68 (3 maps), the location and monuments of ancient Pasargadae in Persia. He identifies the modern Fârs with the ancient *Κόλη Πέρσις*, and the ruins of Mešhed i murghâb with Pasargadae. He establishes this identification by a careful study of the topography of the region compared with the evidence to be obtained from classical authors. His identification is further strengthened by the character of the existing monuments. The mešhed mādri i Sulēimān is the tomb of Cyrus the Great, described by Aristobulus, and must once have stood in a park. This monument, together with the remains of three palaces and a great relief, is discussed at length.

The Inscription of Behistun. — In *Z. Morgenl.* XXII, 1908, pp. 65–80, C. BARTHOLOMAE discusses the new readings of the Behistun inscription of Darius as recently published by L. W. King in *The Sculptures of Darius the Great on the Rock of Behistun in Persia*.

The Vase of Gun-



FIGURE 1. — THE VASE OF GUNDESTRUP.

destrup.—In *R. Ét. Anc.* X, 1908, pp. 71-75 (10 pls.), C. JULLIAN gives an account of the silver vase found at Gundestrup in Jutland (Fig. 1) and published by S. Müller (*Der Store Soelvkar fra Gundestrup i Jylland*). He thinks the vase was made where it was found, and that it belonged to the Cimbri. He dates it between 4 A.D. and the end of the second century A.D. The figures on it are those of the great gods of the Cimbrian nation whose chief shrine was probably near the place where the vase was found.

EGYPT

The Beheading of Corpses in Ancient Egypt.—In *Or. Lit.* XI, 1907, cols. 112-116, A. WIEDEMANN gathers evidence from Egyptian literature to show that in early times in Egypt bodies of the dead were dismembered. This custom fell into disuse in later times, but the memory of it was preserved in the legend of the dismemberment of the god Osiris. Beheading of the dead lasted longer than dismemberment, and an examination of 137 mummy heads disclosed at least four of different periods in which the head had been severed from the body before mummification.

The History of Glass in Egypt.—In *R. Arch.* XI, 1908, pp. 211-221, F. W. VON BISSING gives an outline of the history of glass in Egypt, where alone it was manufactured before the Greek period. The earliest fragments bear the name of a king of the early dynasties, but the highest development of the art took place under the eighteenth dynasty. The article also notes the different varieties of glass and the chief uses to which it was put from the earliest times until the Arab works were superseded by European products.

The Statue of the Priest-King Sethon at Memphis.—In *Or. Lit.* XI, 1907, cols. 179-182, A. WIEDEMANN discusses the statement of Herodotus, II, 141, that he had seen in the temple of Hephaestus a stone statue of King Sethon holding a mouse in his hand. He concludes that this was an image of the god Khnum, one of whose attributes was the mouse as a symbol of fertility and resurrection, and that the statue resembled those of the god Bes and was one of a row of standing figures of the divinity placed at the entrance of a temple.

The "Stone of Palermo."—A. BAUER in *Klio*, VIII, 1908, pp. 69-72, gives the results of his examination of the Egyptian inscription known as the "stone of Palermo," in which he is able to add certain details not noticeable in a photograph. The erasure bore the names of Sahure and Kakai later regarded as usurpers. This inscription throws an interesting side light on the way in which palace intrigues must frequently have influenced the succession in ancient Egypt.

A History of Egypt.—In the Historical Series for Bible Students the fifth volume is a short *History of the Ancient Egyptians* by J. H. BREASTED. The work is largely an abridgement of the author's earlier book, but the material has been carefully revised, and the more recent discoveries incorporated, while the whole treatment is based upon a careful study of the monuments and texts. Owing to the limited space there is no discussion of divergent views, but merely a statement of conclusions. There are no illustrations, but the book contains several maps, a chronological summary indicating the synchronisms between Egyptian and Asiatic dates (Sargon

and Naram Sin are contemporary with Pepi II of the sixth dynasty, 2566-2476), and a selected bibliography. (J. H. BREASTED, *A History of the Ancient Egyptians*. New York, 1908, Charles Scribner's Sons. xiv, 469 pp.; 5 maps; 2 plans. 12mo. \$1.25.)

BABYLONIA AND ASSYRIA

Sumerians and Akkadians.—In *Or. Lit.* XI, 1907, cols. 62-67, A. UNGNAD calls attention to the importance of the tablet VAT, 1200, which proves that Akkadian means the Semitic dialect that was spoken in Babylonia. It is called Akkadian because this language first established itself in the kingdom of Akkad. From this fact it follows that there were no Semites in Babylonia before the time of Sargon or Akkad. The first Semitisms are found in Sumerian texts after 2700 B.C. The history of the struggles of the dynasties in the period before Hammurabi is the history of the first efforts of the Semites to establish themselves in Babylonia.

Babylonian Square Roots and Cube Roots.—In *Z. Assyr.* XXI, 1907, pp. 110-115, M. CANTOR discusses the tables of cubes and squares that have been found in considerable numbers at Nippur and elsewhere. He concludes that these were used not for calculating the squares and cubes of numbers, but for extracting the square and cube roots; and that the tables of square roots were used to determine the equivalent rectangular areas of land of irregular shape, and the cube roots to determine the rectangular equivalents of measures of capacity of irregular shape.

The Chronological Relation of the Second Dynasty of Babylon to the First and Third Dynasties of the List of Kings.—In King's recently published chronicles concerning early Babylonian kings a number of historical synchronisms are given that afford a basis for the reconstruction of the chronological relations of the first three dynasties of Babylon. The bearing of these new facts upon the problem is discussed by A. POEBEL in *Z. Assyr.* XXI, 1907, pp. 162-175, who shows that the synchronism of the first four kings of the second dynasty with the last five kings of the first dynasty is established, and also the synchronism of the last three kings of the second dynasty with the first three kings of the third dynasty. During the period covered by the middle kings of the second dynasty he holds that there was a Hittite occupation of Northern Babylonia, during which the Sumerian population of the South regained the hegemony. On the basis of these facts he dates the beginning of Hammurabi's reign, 2198 B.C.; the beginning of the second dynasty, 2163 B.C.; the beginning of the third dynasty, 1841 B.C., and the end of the third dynasty, 1811 B.C. In the same journal, pp. 176-187, F. THUREAU-DANGIN discusses the same problem, and on an entirely independent basis reaches conclusions very similar to those of Poebel. He holds also that the first five kings of the second dynasty are contemporaneous with the last five kings of the first dynasty, and that the last three kings of the second dynasty are contemporaneous with the first three of the third dynasty. The beginning of Hammurabi's reign he places 2150 B.C.; the beginning of the second dynasty, 2085 B.C.; the beginning of the third dynasty, 1761 B.C.; and the end of the second dynasty, 1718 B.C.

Synchronistic History and the Chronicle P.—In *Or. Lit.* XI, 1907, cols. 7-10, 140-142, F. E. PEISER attempts to harmonize the apparently

divergent statements of the Synchronistic History and of Chronicle P in regard to the kings of the third dynasty of Babylon. He holds that it is only necessary to restore in the gap in the last line of the paragraph in Chronicle P the words "Kurigalzu, the brother of the father of Kadish-mamharbe he seated upon his throne."

The Chronology of the Kassite Dynasty.—In *Or. Lit.* XI, 1907, cols. 11-14, 139-140, A. UNGNAD gives an elaborate discussion of the results of the last publication of texts of the Kassite period of Babylonian history in Clay's *Archives of the Temple of Nippur* for the reconstruction of the chronology of the kings of the Kassite period. Through these new texts most of the difficulties in the history of this period are solved, but the problem still remains, whether the father of Nazimaruttash, *viz.* Kurigalzu sihrû, was the son of a Burnaburiash or of a Kadashmamharbe. This problem Ungnad attempts to solve with the conclusion that there were two Kurigalzus and three Kadashmamharbes.

The Genealogy of Agum-kakrime.—In *Or. Lit.* XI, 1907, cols. 31-33, 137-139, F. THUREAU-DANGIN presents new data for the solving of the chronological problems of the Kassite dynasty, and for reconstructing the family relations of the kings who were descended from Gandash and from Burnaburiash.

The Place of the King Ura-imitti in History.—In *Z. Assy.* XXI, 1907, pp. 20-30, H. V. HILPRECHT discusses the statement found in the *Chronicles concerning early Babylonian Kings*, recently published by King, that a certain king, Ura-imitti, in his lifetime appointed his gardener, EN-LIL-KAK, king, and that when Ura-imitti suddenly lost his life, EN-LIL-KAK actually exercised sovereignty. Hilprecht comes to the conclusion that Ura-imitti was the second son of Bur-Sin II, and was the ninth king of the first dynasty of Isin.



FIGURE 2.—CHALDAEAN STATUE.

A Hittite Invasion of Babylonia.—In *Exp. Times*, XIX, 1908, pp. 283 and 379, A. H. SAYCE argues for the identification of Tidal, called "King of Nations" in Gen. 14:1, with the Hittite name Dud-Khaliya, the name of the king of the Hittites with whom Rameses II made his treaty. He infers from this that Babylon was at one time invaded by the Hittite monarch.

An Archaic Chaldaean Statue in the Louvre.—In *C. R. Acad. Insc.* 1907, pp. 769-771 (fig.), L. HEUZEY gives an account of an archaic Chaldaean statue of diorite in the Louvre (Fig. 2). Several new fragments have recently been joined together with a head completing the upper part of the figure. The workmanship is very crude and the face ugly. The hands are crossed on the breast. The statue represents a certain Lu-pad who held some unknown office at Gish-khu. A fragmentary inscription runs several times around the statue. It is a contract and concerns

the buying of land at Lagash. It dates from the dynasty of Ur-Nina. *Ibid.* p. 772, F. THUREAU-DANGIN adds that Gish-khu should, perhaps, be read Umma, and that one of the towns was probably dependent upon the other at the time the statue was made.

SYRIA AND PALESTINE

The Discovery of the Law Book by Josiah.—In *Or. Lit.* X, 1906, cols. 610–615, H. GRIMME develops a suggestion made by E. Naville in *S. Bibl. Arch.* XXIX, pp. 232–242, that the Book of Deuteronomy was deposited in the foundation-stone of Solomon's Temple after the manner of records that were deposited in the foundations of Egyptian temples, and was there discovered in the time of Josiah. In support of this he cites Deut. 29:28, which he translates, "This is that which was hidden for Yahweh our God, and has been found again for us and for our children in order that we may always obey all the precepts of this law." This article is discussed by W. ERBT in *Or. Lit.* XI, cols. 57–62, who denies the legitimacy of a comparison with Egyptian custom, and seeks rather to explain the account of the finding of Deuteronomy from Babylonian sources. According to him the whole narrative is a combination of familiar Babylonian myths of the loss and finding again of ancient records. P. HAUPT, *ibid.* XI, cols. 119–125, disputes the legitimacy of tracing an analogy between the finding of Deuteronomy and the discovery of buried Egyptian records, and also denies the correctness of Grimme's interpretation of Deut. 29:28. In cols. 125–127, E. KOENIG also disputes the correctness of Grimme's conclusions. In col. 195, T. K. CHEYNE points out that the first one to suggest a parallel between the finding of Deuteronomy and the discovery of the Egyptian records was not Naville, but Maspero, in an article in the *Revue Critique* in 1878, and in his *Ancient History of the Orient*, first edition, p. 73. Cheyne states that he considered this possibility years ago in his commentary on Jeremiah and rejected the Egyptian analogy as useless for the interpretation of the discovery of Deuteronomy.

Identification of the Site of Capernaum.—In *Bibl. World*, XXXI, 1908, pp. 247–264 (2 pls.; 1 fig.), E. W. G. MASTERMAN argues for the identification of Capernaum with Tell Hum (*A.J.A.* XII, p. 217) for the following reasons: First, the ruins show that an important city once stood here and the synagogue that has been discovered was evidently a very important one; second, the site agrees with the Biblical references; third, it also agrees with the statement of Josephus; fourth, all the statements of the early pilgrims down to Quarismus in the seventeenth century favor the identification with Tell Hum; and, fifth, Jewish references identify Kaphir Nakhum with Kaphir Tankhum, which latter word has subsequently been corrupted to Tell Hum.

The Samaritan Passover.—In *The Open Court*, XXII, 1908, pp. 193–215 (23 figs.), W. E. BARTON gives a description of the Samaritan Passover as celebrated on Mount Gerizim. The narrative is based on reports of the celebration in 1907, by Dr. Gaskoin Wright, of Nablous, and Professor George L. Robinson, with supplements from accounts of other celebrations.

The So-called Zodiac Tablet from Gezer.—In *Pal. Ex. Fund*, XI, 1907, pp. 26–30, C. J. BALL, C. H. W. JOHNS, and A. H. SAYCE discuss the

object found last year at Gezer and described by R. A. S. Macalister as a Zodiac tablet. They agree that the tablet shows Babylonian influence and that it seems to contain ancient Babylonian characters. They are not agreed that the figures represent the signs of the Zodiac. The meaning of the tablet seems as yet to be quite uncertain.

The Siloam Inscription.—In *Z. Alttest. Wiss.* XXVIII, 1908, p. 152, K. MARTI publishes a communication of Professor Eberhardt suggesting that the unknown word *zdh* in the Siloam Inscription is not to be translated "fissure" or "echo" as Prätorius suggests, but denotes "sound." At the time of the construction of the Simplon Tunnel it was observed that the sound of the drill was heard by the workmen at opposite ends of the tunnel for a distance of about 500 metres. It is plausible to suppose that the excavators of Hezekiah's tunnel were able also to hear the sound of the drills on the opposite side of the rock.

The Building Inscription of Bar-Rkhh.—In *R. Sem.* XVI, 1908, pp. 241-242, J. BARTH proposes a new translation of a doubtful passage in the building inscription of Bar-Rkhh.

The Mesha Inscription.—In *Z. Morgenl. Ges.* LXI, 1907, pp. 921-925 (3 figs.), L. MARTIN submits evidence to show that the copy of the Mesha Inscription supposed to have been made by a native before the inscription was broken, is not authentic.

The Kingdom of Hamat and Lou'ouch.—In *R. Arch.* XI, 1908, pp. 222-235 (2 figs.), R. DUSSAND discusses the inscription of King Zakir, recently discovered by H. Pognon (*A.J.A.* XII, p. 86). He argues that Lou'ouch, the Assyrian Loukhouti, is the name of the fertile plateau west of the Orontes, near Hamat, that the date of the inscription is early in the eighth century B.C., and that it is a dedication to Alour, the god of Hazrak. The devotion of the king to his own god, Baal Samain, strongly resembles the Israelite attitude toward Yahweh. The inscription is published and translated by G. HALÉVY in *R. Sem.* XVI, 1908, pp. 243-246.

ASIA MINOR

Hittite Inscriptions.—In *S. Bibl. Arch.* XXIX, 1907, pp. 253-259, A. H. SAYCE completes the discussion of his decipherment of the Hittite inscriptions begun in preceding numbers of the same journal.

The Topography of Ephesus.—In his *Ephesiaca* (Feret et Fils, Bordeaux, 40 pp.; 2 figs.; 2 maps) GEORGES RADET discusses some of the problems in the topography of Ephesus, and its colonization by the Ionians. He identifies Mount Coressus with the Bulbul Dagħ, and Mount Pion with the Panayir Dagħ. Ephesus had three harbors: 1, the old harbor at the foot of the acropolis at Ayasolouk; 2, the new harbor of Coressus, which was the harbor in Hellenistic and Roman times; 3, the harbor of Panormus which became important under the Antonines. The expression *οἱ λιμένες* has a different meaning at different periods. In early times it meant the first two harbors; in later times the harbors of Coressus and Panormus. The place called Ionda by Diodorus (XIV, 99, 1) he locates at the mouth of the Cenchrus, but would identify it with Isinda (*I.G.* I, 237 and 238). He believes the story that the Ionians originally settled on an island, and afterwards took possession of the acropolis and the sanctuary of Artemis and drove out the native population.

The Relief from Tralles.—In *R. Arch.* XI, 1908, pp. 9–12 (2 figs.), R. ENGELMANN, with the aid of a mosaic from Ostia, explains the relief from Tralles (*R. Arch.* VII, 1906, p. 225; cf. *A.J.A.* IX, 1905, p. 105) as part of a scene of sacrifice. The ring in the ground is supposed to be near an altar, and the rope attached to the ring serves to lead and bring into the proper position, with lowered head, the animal (now wanting) to be sacrificed.

Inscriptions from the Levant.—In *Ath. Mitt.* XXXIII, 1908, pp. 145–160 (3 figs.), TH. WIEGAND publishes a number of inscriptions, for the most part of little importance, from Constantinople and Asia Minor. Among them are a dedication to Ma on a slab with the soles of two feet incised, five Latin or bilingual inscriptions, including a milestone, apparently the thirty-first from Nicomedia toward Chalcedon, the gravestone of Εὐπόλλα Ἀγαθόποδος, decorated with reliefs of a mirror, a basket with spindles, a brush, a closed basket, and other articles, and an early Byzantine stone with an isopsephic inscription of a Protopresbyter Hesychius, who sacrifices his spelling to secure the desired numerical values.

GREECE

ARCHITECTURE

The Cretan Palaces.—In *Ath. Mitt.* XXXII, 1907, pp. 576–603, W. DÖRPFELD discusses the Cretan palaces in reply to the criticisms of D. Mackenzie (*A.J.A.* XI, p. 211; XII, p. 230). He corrects the critic's misunderstandings of his views, and restates his belief in two palaces at Phaestus, Hagia Triada, and Cnossus, the later of which date from Late Minoan II (ca. 1400 B.C.). Mackenzie's view that the later "Megaron" at Phaestus was a Propylæum is accepted, and it is pointed out that this strengthens the case for the "Achaean" palace, as this doorway is the entrance to a somewhat higher, colonnaded court on one side of which are remains of the doors into a large apartment,—an arrangement corresponding to portico, court, and megaron at Tiryns. The article contains also a very brief statement of the author's views about Pelasgians, Carians, Leleges, and Achaeans.

The Twisted Column in Antiquity.—In *La colonne torse et la décor en hélice dans l'art antique* (Paris, E. Leroux, 1907; 176 pp.; 210 figs.), V. CHAPOT traces the origin and development of the spiral motive in column design in the ancient world. He points out the universality of its use, both as to time and geographic distribution, noting, however, that the prominence given to the motive waxes and wanes according to environment and tradition. A minute examination is made of all existing examples, with abundant illustration, and the inquiry is extended to the employment of the spiral motive on vases and coins, and in the art of the goldsmith. The discussion covers the entire field from the art of Egypt, Babylonia, Crete, and Mycenae to the close of the Roman dominion; and theories of its origin and development, whether as a surface decoration or in architectural form, are fully discussed. An interesting collateral use of the spiral is noted in its application to the Lacedaemonian σκνυράλη. The bibliographical notes are full; and an appendix reviews briefly the appearances of the twisted column in post-Roman times.

An Ionic Column on the Acropolis. — The primary and constructive, as distinguished from the decorative origin of the Ionic capital, is discussed by G. KAWERAU in *Jb. Arch. I.* XXII, 1907, pp. 197–207 (pl.; 9 figs.). The volutes on the face were suggested by the rounding away of the ends of a saddle-block, or short timber laid on the top of a post beneath the roof-sill, and whether the two spirals sprang separately from the lower edge of the block or were joined together along the top, was merely a decorative matter. So were also the later dropping of the volutes below the top of the post on either side, and the attempt to ease the transition from the rounded shape of the front of the column to the straight line of the front of the capital, by inserting another member or by fashioning the lower part of the middle of the capital itself. This problem was treated or disguised in various ways by later artists who worked in stone, but is nowhere so frankly faced and solved as on the small early Attic painted poros column which forms the subject of the article. This column, which supported a bronze votive object of some kind, resembles the Typhon sculptures in the use of color directly on the surface of the stone, and in the use of a scale pattern on the capital and at the base, and hence it may be assumed to belong to the early sixth century B.C. It is reproduced with the colors which it had when dug up in 1886, but which have now entirely disappeared.

The Nike Bastion. — In *Jb. Arch. I.* XXIII, 1908, pp. 12–16, E. PETERSEN adds his word to the discussion of the Nike bastion and the adjoining pilaster of the Propylæa. There is no evidence of priority for either building, nor of a change in plans once adopted, but the cramping of both buildings is due to the compromise of rival claims for space. The ends of certain stones were left unfinished because they were to be, and actually were, covered by the small stairway between the two structures. The pairs of holes in three rows of eight on the north face of the bastion may have held little tablets or metal shields with the letters of a three-line inscription, such as ΑΘΕΝΑΙΑΙ ΤΕΙΝΙΚΕΙ ΑΤΤΟΜΕΔΟΝ. As to the balustrade, the remains of three trophies and perhaps of three Athenas suggest that the series of slabs began at the southeast corner and ended at the northeast with a seated Athena, while a third was in the middle of the west side. This left four spaces to commemorate Greek victories, one for Marathon and Salamis, two for Plataea and Mycale, and one for the Eurymedon.

The Dionysiac Theatre. — In *Jb. Arch. I.* XXIII, 1908, pp. 33–44, E. PETERSEN publishes some conclusions as to the stage of the Dionysiac theatre, which he has drawn from a study of the stones, and in which he differs from Dörpfeld. These are chiefly: that the proscenium of stone is a part of the Lycurgan building and not a Hellenistic alteration; that the supposed row of columns along the front of the scene wall never existed; that the arrangement of columns, door, triglyphs, etc., and the intercolumniations of the proscenium and parascenia have not been rightly restored by Dörpfeld; and that the architect of the theatre at Epidauros had the theatre of Lycurgus with the stone proscenium as his model and was able to improve upon it in some respects.

Round Buildings in Antiquity. — At the meeting of philologists at Basel, September 24–27, 1907, H. THIERSCH discussed ancient round buildings, especially the Tholos at Epidauros and the Pantheon at Rome. The former had windows in the walls and no skylight, and was probably used as

a music hall, like the similar buildings at Athens and elsewhere. The latter, which probably goes back to the time of Trajan and was a sort of temple in honor of Augustus, represents another class of round buildings, which preserved the religious traditions of the round hut. (*Arch. Anz.* 1907, col. 491.)

The Tetragon at Delos. — In *B.C.H.* XXVI, 1902 (published in 1908), pp. 480–553 (2 pls.), F. DÜRRBACH describes in detail his excavation of the Tetragon at Delos (*A.J.A.* VII, p. 119) in 1902. The central space within the porticoes had been used during the latter part of the second century A.D. or later for baths of considerable size, showing that the island was not then so deserted as Pausanias and Strabo imply. On the north and east of the Tetragon is a portico divided into small chambers with a Doric colonnade in front. On the west a wall faced with marble seems to have concealed the rear wall of the “little portico.” Part of the south side is closed by a portico, not divided into chambers, and oblique to the other walls. It seems to be earlier than the rest of the structure, and probably antedates the “little portico” erected ca. 250–230 B.C. Before that time the place had been used for votive and honorary monuments. After the construction of the “little portico” and the portico of Philip V, probably about 130 B.C., the two other porticoes of the Tetragon were erected to furnish shops for merchants. Fourteen dedicatory and honorary inscriptions from the Tetragon are published, including two elegiac couplets addressed to Hestia, and the list of twenty-three *πομπόστολοι*. The conclusion is reached that these were a board appointed to superintend the procession at a Delian festival in honor of Zeus Polieus and Soter and Athena Polias and Soteira.

The Sanctuary of Poseidon at Tenos. — In *B.C.H.* XXVI, 1902 (published 1908), pp. 399–439 (7 figs.), H. DEMOULIN describes his excavations in 1902 in the sanctuary of Poseidon and Amphitrite on Tenos (*A.J.A.* VII, p. 121). He uncovered the foundations of the temple (20.90 m. × 16.10 m.), a refectory for pilgrims (21.70 m. × 10.90 m.), and an exedra with columns in front. Near the temple many fragments of sculpture representing marine monsters were found, and also four torsos of emperors, and other statues. The coins included 46 ancient pieces and a Venetian coin of Candia. Forty-two inscriptions, chiefly dedications to the gods of the temple or honorary decrees, are published, and four more reserved for later discussion. The temple seems to have been built near the end of the third century B.C., but the greatest prosperity of the island fell in the next century, when under the protection of Rhodes it was the seat of the council of the confederation of the Cyclades.

SCULPTURE

Two Masterpieces of Greek Sculpture. — In *Burl. Mag.* XII, 1908, pp. 240–246 (2 pls.), A. KOESTER describes the Discobolus from Castel Porziano and the new Niobid. He regards the latter as an original Greek work of the second half of the fifth century, but distinctly later than the statues in Copenhagen.

A New Criterion for Dating Greek Female Statues. — S. REINACH publishes in *R. Et. Gr.* XXI, 1908, pp. 13–38 (38 figs.), a new criterion for dating Greek female statues. After an examination of about one hundred different figures he lays down the law that where the distance between the

breasts is equal to or greater than their diameter the statue dates from the first part of the fourth century, or earlier; where the distance is less than their diameter it dates from 350 B.C. or later. This law holds true whether the figure is that of maid or matron. He thinks that Praxiteles may be responsible for the change. The same principle is found in prehistoric art. On the owl-faced vases of Hissarlik the breasts are far apart, while those of the snake goddess of Knossos touch each other. The artists of the great period in Crete thus made the same advance over their predecessors as the sculptors of the fourth century in Greece. The law holds good for terra-cottas and for vase paintings so far as it has been tested. One result of this theory is that Reinach has to revise his ideas of the date of the Venus of Melos. It cannot now be earlier than the latter part of the fourth century.

Statues in the Open Air.—H. LECHAT in *R. Ét. Anc.* X, 1908, pp. 161–168, combats the view of S. Reinach (*R. Ét. Gr.* XX, p. 413), that the statues standing in the open air in ancient Greece were chiefly bronze and that marble statues because of their coloring were placed in the porticoes of temples, or indoors. The use of paint in Greek architecture and on temple sculptures proves the contrary to be the case. The method of putting on the paint by burning it in gave permanence to the color, although it may have had to be renewed from time to time.

An Archaic Statue of Athena.—In *R. Ét. Gr.* XX, 1907, pp. 399–417 (6 figs.), S. REINACH connects a bronze statuette, found at Cologne, with the bronze statue at Constantinople, which was destroyed in 1203 A.D. Nicetas Choniatas (Bonn ed. p. 738), who describes this statue, ascribes to it the attitude of the archaic κόρα. A few statuettes of Athena have this attitude, but it is inappropriate, as an armed Athena can hardly wear a gown such that she must hold it up. Probably the left hand rested with the fingers on the hip, while the right hand held a spear. The original statue may have been by Hegias and probably stood on the Acropolis at Athens. Such a statue is seen on a vase belonging to Mr. W. Rome in London. Constantine of Rhodes says the statue in Constantinople came from Rhodes. It was probably an imitation of the statue in Athens. Several statuettes from the Rhineland indicate some special connection with Athens. The newly found statuette at Cologne is a replica of one in Munich.

A Head of Athena from Aegina.—In *Mon. Piot*, XIII, pp. 167–174 (2 pls.), M. COLLIGNON publishes a marble head of Athena, said to be from Aegina, now belonging to the Marquis de Vogüé, but formerly the property of Count de Pourtales-Gorgier. Although showing in the technique a connection with the sculptures from the temple, it is certainly much later (460–450 B.C.), and shows that the Aeginetan artists were then strongly influenced by the Attic school.

The Cult Statue of Athena on the Acropolis.—In *Ath. Mitt.* XXXIII, 1908, pp. 17–32 (4 figs.), A. FRICKENHAUS from a study of the inventories of the old temple on the Acropolis shows that the old olive wood statue of Athena on the Acropolis was not the Palladium, brandishing a spear, but a seated figure wearing a *stephane*, earrings, necklace, and breast chains, as well as the aegis and gorgoneion, and holding a patera. Such an Athena is seen on Attic vases, in terra-cotta figurines, and on a relief from the Acro-

polis. Near the statue was kept the mystic cista of the Arrhephori, and the ever-burning lamp of Callimachus.

The Athena Parthenos.—In *Ath. Mitt.* XXXIII, 1908, pp. 113-134 (4 figs.), R. PAGENSTECHER publishes from the Arndt collection in Munich a medallion from a *guttus* representing the head of the Athena Parthenos. It was bought in Athens, where it seems to have been made in the first half of the third century B.C. Next to the gold medallions from the Crimea, which it closely resembles, it is the earliest copy of the head. The article discusses at length the variations between the clay and gold medallions, a relief with the same head in profile from a Campanian *guttus*, and the other copies of the statue, and concludes generally that the new version confirms the high value of the Russian medallions as a source.

Recent Additions to the Parthenon Sculptures.—The recent effort to complete the Parthenon sculptures for purposes of study by bringing to the British Museum casts of all the fragments known to exist elsewhere, has resulted in a number of discoveries as to the adjustment of pieces, two of which are published by CECIL SMITH in *J.H.S.* XXVIII, 1908, pp. 46-48 (pl.). To the torso of the Athena from the west pediment, which was already headless at the time of "Carrey's" drawing in 1674, casts of the neck and of part of the head are now fitted. The whole face is broken off. The head of the Lapith in the metope group No. 27, on the east half of the south side, has also found its place. It is badly damaged on the exposed right side, but where uninjured is seen to be worthy of this especially fine metope.

Artemis and the Charites.—That the acropolis relief of the Charites is not the work which stood in the Propylaea, that this was larger and perhaps a group in the round, and that there is no reason for supposing that Socrates the philosopher was ever a sculptor, are among the points argued by E. PETERSEN in *Jb. Arch. I.* XXIII, 1908, pp. 16-32 (2 figs.). The triple goddess represented in the figures called Hecataea was originally a group of attendant nymphs worshipping with dance or sacrifice the divinity represented by a central pillar, on the top of which offerings were actually laid. In course of time the attendants were regarded as forms of the goddess herself, the pillar disappeared, and the three forms shrank together and became one body. The tripod of religious rites, with its central support, had the same origin, going back to Mycenaean-Cretan times. Although the triad was a favorite number, other numbers occur—thus the rectangular "tables of offerings" with legs at each corner are another development of the same idea. A Hecataeum probably stood in the triangular space of the Nike bastion to the north of the temple, and the base of an older one has been found in front of the older Propylaea. Hermes Propylaeus may have got his name from being shut out from the private ceremonies of the maiden attendants of Artemis.

Aphrodite Anadyomene.—In *Mon. Piot*, XIII, pp. 117-135 (pl.), G. PERROT publishes the statuette of Aphrodite Anadyomene (*A.J.A.* XI, p. 116) from the Cyrenaica. He discusses at length the divergences from the common type traced by Furtwängler to a statue by Euphranor inspired by the painting of Apelles. Benndorf's theory of this painting, that the goddess was represented partly concealed by the waves, is defended. It is suggested that the new statuette is the work of a sculptor who continued

the traditions of Praxiteles, and that it may be more closely associated with the painting than the other figures.

A Head of Eros.—In *Mon. Piot*, XIII, pp. 137–140 (2 pls.; fig.), F. DE MÉLY describes the discovery in 1872, by Baron des Michels, in the so-called Villa of Quintilius Varus on the Via Appia, of a fine marble head of Eros, now in the collection of Madame de Bioncourt in Paris. *Ibid.*, pp. 141–148, M. COLLIGNON discusses the artistic value of the head, which is a fine replica, apparently by a Greek sculptor, of the head of the Eros drawing his bow, known through many copies, and probably derived from the bronze Eros of Lysippus at Thespiae.

The Monemvasia Statuette.—A brief account of the terra-cotta figurine known as the Monemvasia statuette is given in the *Hellenic Herald*, II, 1908, p. 122. It is about 50 cm. high and is especially interesting because of its close resemblance to the Venus of Melos. Both arms are preserved. The right hand supports the drapery which is slipping down, while the left holds a small mirror. The modelling of the body, especially of the breast, and of the legs and knees through the drapery are said to be remarkably like that of the Venus; but there are differences in the poise of the head, which is slightly inclined to the left, and in the arrangement of the drapery. The differences, however, are not sufficient to prove that the figurine is not a copy of the statue, although it may simply belong to a type. One of the restorations long ago proposed for the Venus of Melos makes her hold a mirror in the left hand, and support the drapery on the left hip with the right. The statuette is said to have been dug up by chance by a peasant, but the possibility of its being a forgery must be examined into. In *Le Musée*, V, 1908, p. 162, B. STAIS is quoted as saying that in his opinion it is a genuine copy of the Venus of Melos by some local artist.

The Charioteer at Delphi.—In *R. Arch.* XI, 1908, pp. 126–130, H. LECHAT writes in support of the view that the bronze charioteer formed part of the group described by Pausanias as Battus, Cyrene, and Libya. Cyrene held the horses by the bridle, and Libya, in the chariot, crowned the male figure. Originally the monument was in honor of Arcesilaus IV (see *A.J.A.* XII, p. 221).

The Pediment Sculptures of the Temple at Delphi.—In *B.C.H.* XXVI, 1902 (published in 1908), T. HOMOLLE continues his discussion (*A.J.A.* VII, pp. 463 f.) of the pediment sculptures of the temple of Apollo at Delphi by a detailed examination of the literary evidence. He concludes that the Alcmaeonidae took no part in building the temple before 513 B.C.; that they only finished the work and in particular supplied the exterior decoration; that the work was continued from about 513 to 505 B.C.; and that the pediment sculptures were executed during this time, doubtless by Athenian artists in the service of the Alcmaeonidae. The varying views of Pomtow and other scholars are also briefly discussed. Pausanias and the imperial coins refer to the temple of the fourth century, and the former attributes the building to a Corinthian architect, Spintharus. The sculptures of this temple have totally disappeared, probably carried away to Rome or Constantinople. The sculptures discovered in the excavations belonged to the temple of the Alcmaeonidae, and it is to this Gigantomachia, on the western end, that Euripides refers in the *Ion*.

Gjölbaschi and the Lycian Law of Mother Kinship. — That the myths represented on the interior friezes of the Heroium at Gjölbaschi (Trysa) form a logical series, which is related to the Lycian law of maternal descent, is the contention of H. THIERSCH, in *Jb. Arch. I.* XXII, 1907, pp. 235–240. The eastern half of the building is devoted to the glorification of man's part in the world, the western half to that of woman, but the decorations of the doorway itself express the supremacy of woman. A sort of "title" indicating the rank and family of the deceased and the female line of succession (quadriga, Bellerophon, rape of a bride by a stranger) begins the series of reliefs on the right of the door, and is followed by scenes of men's exploits as far as the middle of the opposite wall, where the scenes in which women's virtues are celebrated begin. The same distinction is observed on the front wall outside. If the pair whose burial place is thus honored were a Lycian princess and her Greek husband, perhaps from Athens, the Attic character of the sculpture and the prominence of Attic legends on the "man's side" are explained. Such an alliance was historically not improbable in the fifth century. This monument, antedating the Mausoleum by perhaps a century, is the earliest visible testimony in Asia Minor to the peculiar institution of the supremacy of woman in the family.

The Ship of the Telephus Frieze. — The ship, of which portions are preserved on fragments of the Telephus frieze representing a landing scene combined with an attack from the land, is discussed by F. BEHN in *Jb. Arch. I.* XXII, 1907, pp. 240–248 (7 figs.). He differs from Assmann and other commentators in several points, *e.g.* in thinking that only one ship is indicated, that the so-called mast is not a mast or any other part of the ship, and that the rope shown passing round the back of the hull served to fasten the backstay of the mast.

Thasian Sculptures. — In *B.C.H.* XXVI, 1902 (published 1908), pp. 467–479 (pl.; 7 figs.), G. MENDEL discusses some Thasian sculptures, the most important of which is a headless archaic "Apollo" now in Constantinople (Reinach, *Répertoire*, II, p. 78, 2). A careful analysis leads to the conclusion that the figure belongs between the Apollo of Orchomenus and a figure from the Ptoion (Athens, Nat. Mus. No. 12), and that these figures are early members in a series of sculptures, apparently products of a school in the Cyclades, which kept independent of Ionian influence, though later absorbed by Attic art. The article also describes several reliefs on Thasos, including five funeral feasts and a runner in a torch race, and the torso of the colossal statue of an emperor with richly decorated cuirass.

The Thasian Reliefs of Heracles and Dionysus. — In *R. Arch.* XI, 1908, pp. 25–39 (8 figs.), W. DEONNA, after investigation of the remains of walls, etc., at Thasos, concludes that the relief representing Heracles (now in Constantinople; cf. *B.C.H.* 1894, pl. XVI; *Jh. Oest. Arch. I.* 1903, p. 181, fig. 107) was set on a base projecting from the wall at the right of a gate. The relief occupied the right-hand side of the projection, in the middle was a niche, and at the left an inscription. Below was the inscription Ζηνὺς καὶ Σεμέλης καὶ Ἀλκμήνης τανυπέπλος ἐστᾶσιν παῖδες τῇσδε πόλεως φυλακοί. At the left of the gate a similar arrangement (with a "blind" niche) was decorated with the relief, now lost (cf. *Jh. Oest. Arch. I.* 1903, p. 180, fig. 105), representing a Dionysiac procession. An archaic "Apollo" head, in the Wix collection, at Caralla, and a fragment of a relief (a child holding

up a yard and sail on the fore part of a ship) are published and briefly described.

Portraits of Socrates.—In the *Abh. Berl. Akad.* 1908 (58 pp.; 41 figs.; Berlin, G. Reimer), R. KEKULE V. STRADONITZ discusses the portraits



FIGURE 3. — BUST IN PARIS.

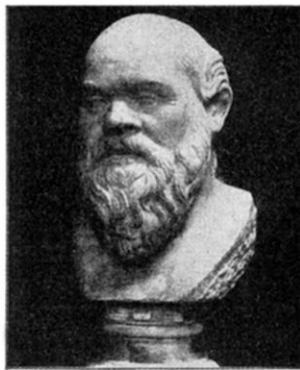


FIGURE 4. — BUST IN NAPLES.

of Socrates. The list comprises thirty numbers, besides engraved gems and a contorniate. None of the portraits is a genuine likeness. One series is represented by the bust in the Louvre (Fig. 3, Clarac, *Description*, No. 526), a second by the bust in Naples (Fig. 4). Both of these are developed from originals of the fourth century B.C. The original of the third series, represented by the bust in the Villa Albani (Fig. 5), was probably a work of the second century B.C. The engraved gems and the contorniate are derived from originals not earlier than the beginning of the Roman Empire.



FIGURE 5. — BUST IN THE
VILLA ALBANI.

The "Messalina" of Bordeaux.—In *R. Arch.* XI, 1908, pp. 13–15 (pl.; fig.), E. ESPÉRANDIEU publishes a drawing by Berquin (now in the Bibliothèque Nationale) of a draped female statue found in 1594 and exhibited in the Hôtel de Ville at Bordeaux as "Messalina" until 1686, when it was sunk in the Gironde as it was on its way to Versailles. The drawing indicates that it represented a Muse.

VASES AND PAINTING

Myths on the François Vase.—At the November, 1907, meeting of the Berlin Archaeological Society, A. TRENDELENBURG discussed the friezes on the François vase, and suggested that if we consider the purpose of the vase and the fact that any mythological story is symbolic of some common human event or relationship, we shall see that these apparently unrelated

scenes express the various acts or relations of the Heroic life, as hunter, as husband, as father, and are thus appropriate to a vessel that may have been made as a wedding gift, while the scenes from the Dionysiac cycle indicate its use as a mixing bowl for wine. (*Arch. Anz.* 1908, cols. 66-67.)

Lecythi of Douris.— In *Ἑφ. Ἀρχ.* 1907, pp. 219-238 (pl.; 5 figs.), K. A. ROMAIOS publishes three red-figured lecythi, two of them in the National Museum at Athens and one in the Berlin museum, which share with that published by Tsountas (*Ἑφ. Ἀρχ.* 1886, pp. 40-41; pl. 4) the peculiarity of bearing the characteristic signature of Δῶρις inscribed on the folds of a garment without the usual *ἔγραψεν* or *ἐποίησεν*. The two lecythi in Athens are evidently mates. The author also publishes two unsigned lecythi of the Athens museum which seem to be the work of Douris.

The Vase of Lasimos.— In *R. Arch.* X, 1907, pp. 445-448 (2 figs.), R. ENGELMANN reprints, from the *Opuscoli volgari e latini di Matteo Egizio* (Naples, 1751), p. 390, a letter in which three vases are described, one of which is the vase of Lasimos, which passed from the Vatican to the Musée Napoléon and is now found to have been once in the Biblioteca Vallettana at Naples. The two other vases are the one published by Gori (*Mus. Etr.* tab. CLVIII) and a scene in a gymnasium.

A Greek Clinic.— In *Mon. Piot*, XIII, pp. 149-166 (3 pls.), E. POTTIER publishes a red-figured aryballus belonging to J. Peytel, on which is represented a youthful surgeon bandaging a patient, while other patients with bandages are standing or seated on either side. One visitor is conversing with a dwarf slave. On the wall hang cupping instruments. The scene is explained as patients visiting a city physician for treatment by bleeding. Other examples of bandaging on vases are collected, and an amphora in Athens is published, which seems to represent injured and bandaged athletes cured by Hygieia and Asclepius. The red-figured aryballus is rare, but a vase of this form in Boston is published, and others are described. The Peytel vase, like most of the others, seems to belong shortly after 480 B.C.

Askoi.— In *Jb. Arch. I.* XXII, 1907, pp. 207-235 (34 figs.), M. MAYER gives a classification of the vessels properly called *askoi*, and a plea for restricting the term to forms which in their origin at least had a long horizontal axis and a mouth not over the middle. This form has a convenient way of tipping over and beginning to fill itself, when let down into water, and it seems to have taken the place of jars in some districts of southern Italy. The Cyprians were especially fertile in fantastic modifications of the type into fish, bird, and ox forms, more or less mixed. In some varieties a metallic and in some a goatskin prototype is indicated. The vessel belongs chiefly to the primitive or backward civilizations of Cyprus, Troy, Sicily, and Italy, and it was introduced into the western regions from Cyprus.

Specimens of Relief Ware from Southern Russia.— Thirty-seven moulded vessels, chiefly Megarian bowls, from the south Russian collection of A. Vogell of Karlsruhe, are illustrated, described, and classified by R. ZAHN in *Jb. Arch. I.* XXIII, 1908, pp. 45-77 (49 figs.). A few of the finest were imported from Greece, perhaps from Athens, others from Asia Minor, resembling those found at Priene, while of those of local manufacture some were made in imported moulds. Those of native design are inferior in

artistic feeling. The signature of a native artist, ΚΕΡΒΕΙ, genitive of Κέρβεus, occurs on several. In the later specimens, the bowls were made to stand either by flattening the bottom or by adding a thick ring around the central rosette. The forms were used also to make flasks, amphorae, and various other vessels, by the addition of handles, necks, feet, etc. The collection has been sold since this study was made, and a list of the places to which the vases have gone is added. A brief account of the objects from the collection now in the Museum Fridericianum at Cassel is given in *Z. Bild. K. N. F.* XIX, 1908, pp. 165 ff. They consist of vases, terra-cotta figurines, and vessels of glass. An Attic red-figured lecythus has the figure of a schoolboy carrying a tablet.

Two Stelae at Thebes.—In *B.C.H.* XXVI, 1902 (published 1908), pp. 554–570 (2 pls.; 2 figs.), W. VOLLGRAFF discusses two stelae in the museum at Thebes. Both are of black limestone and have the decoration simply outlined by dotted lines. Each stone bears the figure of a charging warrior. One wears the exomis, the other the chlamys. Both wear the pilos, and carry the sheathed sword behind the shield in the left hand. The shield of one is decorated on the side with the killing of the Chimaera by Bellerophon. The surface of the stelae is carefully smoothed except the field around the design, which is roughened. It is argued that the present design is merely the outline, which was to be painted encaustically on the smooth surface, while the background was to be applied by another method. The designs are full of spirit, but are certainly not Attic. As the stones seem to belong to the end of the fifth or early fourth century, it is suggested that they represent the art of the Theban painter, Aristides.

INSCRIPTIONS

The Pre-Hellenic Inscriptions of Lemnos.—The stele from Lemnos containing two inscriptions in Greek characters but in an unknown language has reappeared and been presented to the National Museum of Athens by B. APOSTOLIDES. In *Ath. Mitt.* XXXIII, 1908, pp. 47–64 (pl.; fig.), E. NACHMANSON publishes a detailed palaeographic discussion, with careful facsimiles, but no attempt at interpretation. He reads:

- A. a. *holaiez naφoθ ziazi:*
- b. *maraz: mav*
 sialψvetz: aviz
 evisθo: zeronaiθ
 zivai
- c. *aker: tavarzio*
 vanalasial: zeronai: morinail
- B. *holaiezi: φokiasiale: zeronaiθ: evisθo: toverona[?]*
 rom: haralio: zivai: eptezio: arai: tiz: φoke
 zivai: aviz: sialψviz: marazm: aviz: aomai

Ibid. pp. 65–74 (7 figs.), G. KARO discusses the relief on the stele. It shows the head and shoulders of a man holding a spear. He seems to have worn a large mantle of wool or leather. Like the other early objects found on Lemnos, this figure is without exact parallel, though the old Etruscan reliefs furnish the closest analogies, without evidence of direct connection.

There were "Tyrsenians" on Lemnos, and Karo believes the Etruscans were also "Tyrsenians." The resemblances between Lemnian and Etruscan art are such as might be expected between productions of long-separated branches of the same race. The Lemnian stele is probably of the sixth century B.C., and earlier than the Athenian conquest.

An Attic Inscription.—A fragment of a public sepulchral inscription was published in small letters by Pittakis in 1842, but it then disappeared, so that Rangabé and later Kirchhof, in *I.G.* 1450, were obliged to copy it from Pittakis. It has now reappeared in the storerooms of the Hermitage Museum at St. Petersburg, and is published with a photograph and numerous corrections of the old reading, by E. PRIDIK in *Jb. Arch. I.* XXII, 1907, pp. 249-250. It contains in two columns the end of a list of names arranged by tribes.

The Date of the Archonship of Lysiades.—In *Rh. Mus.* LXIII, 1908, pp. 197-223, C. CICHORIUS discusses the date of the Attic inscription, *I.G.* II, 953, which contains a list of *ἱερόποιοι* during the archonship of Lysiades. Crönert has shown (*Sitzb. Berl. Akad.* 1904, pp. 471 ff.) that the list names Panaetius and other well-known Stoics. Cichorius argues that the two Romans are Spurius Mummus and Lucius Metellus, companions of Publius Scipio on his Eastern embassy, and that the inscription is to be dated in 139-138 B.C. This conclusion is supported by an examination of other names in the inscription.

The Erection of a Tripod.—In *Ath. Mitt.* XXXIII, 1908, pp. 75-80 (fig.), H. LATTERMANN discusses further certain details in the specifications for the erection of tripods at Athens (*A.J.A.* XI, p. 222; XII, p. 96) with special reference to Robinson's publication of the text and his explanations.

Inscriptions of Delphi.—In *B.C.H.* XXVI, 1902 (published in 1908), pp. 584-586, É. DRAGOMIS publishes notes on the accounts of the *ναοποιοί* (*A.J.A.* VII, p. 470). He argues that *ισχέγαον* denotes the terrace wall of the *Ἦας ἱερόν*, and that the inscriptions show that the Delphians erected about this time a shelter for those who came to consult the *ὄμφαλός*. *Ibid.* pp. 640-642, A. JARDE publishes new readings and corrections to the amphictyonic decrees during the Aetolian rule at Delphi (*A.J.A.* VII, p. 471).

An Asylum at Delphi.—An inscription found at Delphi mentions a *φύκιμον*, a new variant of *φύξιμον*, that is an asylum, especially for runaway slaves. The location of this refuge is uncertain, but it may have been just below the site of the temple of Poseidon, now occupied by the church of St. Nicholas. (M. H., *B.C.H.* XXVI, 1902 (published 1908), p. 320.)

Inscriptions from Melos.—In *Hermes*, XLIII, 1908, pp. 173-176, F. HILLER VON GAERTRINGEN publishes a corrected text of the Greek inscription from Melos, *C.I.G.* No. 2433 (*I.G.* XII, 3, 1123) and another inscription, seemingly on the same stone. Both were in the *Opere volgari e latini* of Count M. Egizio. Both inscriptions refer to statues; one of *Κλεφῶσσα* erected by her family, the other erected by the Dionysiac artists to their priest.

Notes on Inscriptions.—In *Ath. Mitt.* XXXIII, 1908, pp. 161-163, F. HILLER VON GAERTRINGEN gives some notes by Dr. Mordtmann and himself on inscriptions previously published by him. (*A.J.A.* XI, pp. 340, 465.) He adds two new dedications to Zeus Lopheites from Perinthus, and corrects the text of the contract from Cyzicus, *G.D.I.* No. 5524.

Zeus Kabatas.—In *Rh. Mus.* LXIII, 1908, pp. 313–316, M. P. Nilsson discusses the Laconian dedication to Zeus Kabatas (*B.S.A.* X, p. 172; *A.J.A.* IX, p. 354). He suggests for the mutilated last line γαῖαχον (owner of the farm) and for the preceding line ἀλήσιον. He adds notes on the worship of Zeus Kataibates at Thera and Tarentum, arguing that altars to the god were erected to ward off lightning as well as at points where a thunderbolt had fallen.

COINS

A Coin of Derieis(?).—J. N. SVORONOS discusses in *J. Int. Arch. Num.* X, 1907, pp. 157–159, the small coin having a bearded head of Heracles to the left and the letters ΔΑΡ arranged in a triangle. He argues that the coin was struck at Derieis(?) in Acarnania, a town not otherwise known. An inscription found by G. Soteriades at Thermon has the adjective form Δηριέως which must refer to the same place as the Δεριέων of Diodorus, XIX, 67.

Coins of Halieis.—In *J. Int. Arch. Num.* X, 1907, pp. 5–34 (pl.), J. N. SVORONOS discusses the series of coins dating chiefly from the fourth century B.C., and bearing the legend ΤΙΡΥΝΘΙΩΝ, or some part of it. He argues that they were struck at Halieis near Hermione where many of the people of Tiryns settled after the destruction of their city in 468.

A Coin of Linus.—A small coin in the Berlin museum similar to coins of Byzantium or Chalcedon, but with the inscription ΛΙΝ, is examined by J. N. SVORONOS in *J. Int. Arch. Num.* X, 1907, pp. 159–162. He concludes that it belonged to the town of Linus on the Hellespont. The National Museum at Athens has recently acquired a similar coin but bearing the letters ΤΑΗ. This must have come from some unknown town on the Hellespont.

The Coins from the Gulf of Sophiko.—In *J. Int. Arch. Num.* X, 1907, pp. 35–46 (pl.), J. N. SVORONOS describes in detail the 945 coins found in the Gulf of Sophiko near Epidaurus, an account of which was published in *J. Int. Arch. Num.* II, pp. 289–296. The coins have now been cleaned and throw light on several problems in numismatics.

The Samians at Zancle-Messana.—The early coins of Zancle-Messana and of Rhegium seem to represent facts at variance with the usual idea of the Samian occupation of Zancle and of the change of name to Messana, a conception which is itself a reconciling of conflicting or vague statements of the ancient historians. A new theory, based upon the numismatic evidence, is to the effect that: (1) Anaxilas of Rhegium invited the Samians, who were on their way west in search of a new abode after the battle of Lade in 496, to settle in Rhegium, not Zancle, and to support him there. (2) Later, when he no longer needed them, he induced them, perhaps in company with similar homeless exiles from Peloponnesian Messene, to seize Zancle. (3) The change of name to Messana took place at this time, whether because of Messenians in the usurping party or because of the Messenian descent of Anaxilas. (4) Still later, Anaxilas himself transferred his residence and the seat of his power to Messana. (5) A few Zanclean coins, which are perhaps as late as 440 B.C., probably belong to some unrecorded counter-revolution which brought the original Zancleans temporarily into power. The basis for this theory is briefly the existence of Samian types, a lion's

head and a calf's head, on coins of Rhegium before they appear at Zancle-Messana and earlier than the specifically Anaxilan types of the mule-car and the hare. (C. H. DODD, *J.H.S.* XXVIII, 1908, pp. 56-76; pl.)

GENERAL AND MISCELLANEOUS

The Neolithic Age in Crete. — In *Rh. Mus.* LXIII, 1908, pp. 319-320, W. VOLLGRAFF argues that as in the neolithic age in Crete only clay seems to have been used for houses, the accumulation of earth during this period at Cnossus was much more rapid than Evans has estimated. If the rate was the same as in Egypt, the neolithic deposit could have gathered in 1300 years.

The Relative Chronology of Crete and Egypt. — At the meeting of philologists at Basel, September 24-27, 1907, F. W. VON BISSING discussed the relative chronology of Cretan and Egyptian epochs, and called attention to the wide uncertainty as to the latter, sometimes as much as 1300 years, for any date before 1700 B.C. There is no evidence of any intercourse between the two countries before the Hyksos period and that of the older palace at Cnossus, to which belong the Kamares finds at Kahun and the oldest Egyptian object found in Crete. The later palace and the palace style of pottery are contemporary with Amenophis III and IV, and the finds of Enkomi with the Rameseses. (*Arch. Anz.* 1907, cols. 487-489.)

The Relations of the Aegean Civilization with that of Central Europe. — At the meeting of philologists at Basel, September 24-27, 1907, H. SCHMIDT discussed the relations of Aegean and mid-European civilization. While Mycenaean trade relations did not extend beyond the shores of the Adriatic, with southern Italy, the eastern coast of Sicily, and possibly Sardinia, the earlier eastern Mediterranean power, from about 2000 B.C., reached southern France, Switzerland, and Hungary. The current of influence was not so largely from the southeast northward as is generally claimed, but many important inventions spread in the opposite direction from middle or northern Europe. Such were the fibula, which belonged to the pile-dwellers of Italy, the spiral in decoration, which appeared in neolithic Danubian and Balkan settlements before it did in the Aegean, also figure-modelling, white incrustation of pottery, and white painting. (*Arch. Anz.* 1907, col. 490 f.)

Changes in the Location of the Royal Residence in Prehistoric Times. — At the meeting of philologists at Basel, September 24-27, 1907, C. SCHUCHHARDT used German, especially Saxon, examples to illustrate the changes in the residence of the princes in southern lands. The earliest custom was for the prince or chief to live in the manor at the foot of the hill of refuge. Such was the case in Mycenaean Greece, and examples are the house of Odysseus, that of Aegeus on the Ilissus, that of Oenomaus at the foot of the Kronos Hill, and the Curia of Romulus at the foot of the Palatine. Later, the royal residence was moved up on the hill, and still later, as the settlement at the foot grew in importance, the name of the hill, Polis in Greece, Pagus in Italy, was extended to cover this settlement, then the city district, then the political state. (*Arch. Anz.* 1907, col. 494.)

The Beehive Tomb in Greece and in Crete. — At the meeting of philologists at Basel, September 24-27, 1907, G. KARO showed that the bee-

hive tomb appears on the mainland of Greece in a fully developed form and not before the height of the Mycenaean period; while in Crete it is a continuous development, from at least as early as the Island Civilization down through the various Minoan periods into Geometric times. (*Arch. Anz.* 1907, col. 487.)

The Early Civilization of Orchomenus. — At the meeting of philologists at Basel, September 24–27, 1907, H. BULLE spoke on Orchomenus and the relation of the mainland to Crete. The first two periods of Orchomenus, characterized by round huts and oval huts, ended in changes of population, and the third, or Minyan, with well-built, rectangular houses, brought the first settled civilization. All through the years 2000–1000 B.C., a stream of immigration from the north was coming into Greece and taking over elements of Cretan culture, without losing its own customs and architecture. These immigrants were, of course, not related to the originators of the Creto-Mycenaean civilization, who were probably Carians. (*Arch. Anz.* 1907, col. 489.)

Homeric Topography. — A. DELLA SETA discusses in *Rend. Acc. Lincei*, XVI, 1907, pp. 570–613, various points in Homeric topography. 1. The Scaean Gate cannot be identified with any gate in the remains of the Sixth City at Troy. It was the only gate in the city as the poet originally thought of it, and was named *σκαιαί* because a tower stood at the right of it. Later on the adjective became a proper name. 2. *Δάρδανοι* and *Τρῶες* are synonymous, and the city *Δαρδανίη* was invented as a home for the *Δάρδανοι*. 3. *Αἰγαί* in N 21 is in Samothrace, and not to be confused with the *Αἰγαί* mentioned in © 203.

The Sphinx of Hagia Triada. — In *Rend. Acc. Lincei*, XVI, 1907, pp. 699–715 (pl.), A. DELLA SETA discusses the small sphinx found at Hagia Triada in 1903. He compares it with the man-headed bulls of Assyria, and concludes that it is of Assyrian workmanship and was imported into Crete.

Antiquities from Praesus and the Dictaeon Cave. — In *B.C.H.* XXVI, 1902 (published in 1908), pp. 571–583 (6 figs.), J. DEMARGNE describes ten terracotta reliefs, chiefly fragmentary, acquired by him near Praesus in 1898. They belong to the deposit found by Halbherr in 1894 (*A.J.A.* V, 1901, p. 384 ff.), and contain four types not noted by him. The same article describes some vase fragments, and a new piece with three characters of the inscribed table of offerings from the Dictaeon cave.

The Attica of Pausanias. — Professor MITCHELL CARROLL has edited Pausanias, Book I, in the College Series of Greek Authors. The text is substantially that of Hitzig-Blümner. The Introduction contains a brief account of Pausanias and his work with a topical outline of the *Attica*, appendices describe manuscripts, editions, translations, and the more important works of reference, while such subjects as the Harbors and Fortifications, the Agora, the Enneacrunus, the Theseum, the Acropolis, and others, which could not be adequately treated in the notes, are discussed in twelve Excursuses. (MITCHELL CARROLL, *The Attica of Pausanias*, Boston, 1908, Ginn & Co. vii, 293 pp.; 5 plans; 8vo.; \$1.65.)

The Chalkotheke. — In *Jb. Arch.* I. XXIII, 1908, pp. 32–33, E. PETERSEN suggests that two of the three unidentified shrines on the Acropolis, those of Athena Ergane and Artemis Brauronia, may have been parts of or connected with the Chalkotheke, the long building at the south side of

the plateau to the west of the Parthenon. They must both have been walled rooms, not mere open column structures.

Erechtheus.—In *Ath. Mitt.* XXXIII, 1908, pp. 171–176, A. FRICKENHAUS argues that the Ἐρεχθῆς ξύλου . . . ὑπὸ κλάδων μυρσίνης οὐ σύνοπτον (Paus. I, 27, 1) in the old temple refers to the myrtle-covered cista containing the cult symbol of Erechtheus, a phallus. The god, honored also in the form of a snake, was originally a parallel to Hermes and Dionysus, and honored with Athena in the temple on the Acropolis. Later his worship became less prominent, he was given a separate temple, and identified with Poseidon, but the covered cista remained beside the old cult statue of Athena, and the legend of Erechthonius explained its presence.

Dionysus Eleuthereus.—In *Ath. Mitt.* XXXII, 1907, pp. 567–575, W. VOLLGRAFF argues that the cult of Dionysus Eleuthereus was not introduced into Athens until after the Peace of Nicias, which, he holds, united Eleutherae for the first time to Attica, probably because the inhabitants, who hated the Thebans, had voluntarily joined the Athenians. The temple of Dionysus Eleuthereus is therefore the later of the two temples near the theatre. *Ibid.* XXIII, 1908, pp. 141–144, U. VON WILAMOWITZ-MOELLENDORFF criticises this view, and points out that inscriptions indicate that as early as the Persian wars Eleutherae occupied a similar position to Salamis. It seems to have been assigned to the supervision of Oenoe, and officially to have been regarded as part of this deme. Later the little deme Melaenis was also formed in this neighborhood. The worship of Dionysus Eleuthereus in Athens is certainly as old as the early temple at the theatre.

The Attic Calendar.—In Ἐφ' Ἀρχ. 1907, pp. 239–244, K. MALTEZOS begins an article on the revision of the calendar, which was proposed by Meton in 433–432 B.C. His object is to determine in what year a whole month was dropped from the calendar, and also at what time Meton's new nineteen-year cycle (to replace the old eight-year cycle) was applied to the civil calendar.

The Walls of Piraeus.—In *Ath. Mitt.* XXXIII, 1908, pp. 33–38, F. NOACK discusses briefly the date of the remains of the Piraeus fortifications. The polygonal walls may be assigned to Conon and in some cases probably to Themistocles. The walls of regular courses were not intended to support brick walls, but belong to a system of stone fortifications belonging in the fourth century B.C.

The Excavations at Corinth.—In *Jb. Kl. Alt.* XXI, 1908, pp. 414–439 (plan), E. WILISCH gives a summary account of the results of the American excavations at Corinth, based upon the published reports. The article describes the discoveries in pottery, terra-cottas, metal objects, sculpture, inscriptions, architecture, and topography. The treatment is historical, with very little criticism of the views of the excavators.

Delos.—In *Gaz. B.-A.* XXXIX, 1908, pp. 5–16 (pl.; 8 figs.), A. JARDÉ gives a brief account of Delos, and especially of the general characteristics of the houses in the city as revealed by the recent excavations.

The Excavations at Delphi.—In *Jb. Kl. Alt.* XXI, 1908, pp. 22–33, there is published a translation of P. PERDRIZER's paper on the chief results of the excavations at Delphi delivered before the meeting of philologists at Basel, September 27, 1907. He points out that not only were fragments of Mycenaean vases found at the temple, but remains of the neolithic period.

Long before the excavations a bronze axe inscribed with two Minoan characters came to light, and in the foundations of the temple there was found part of the head of an animal in stone belonging to the same civilization. It resembles closely a lion's head from Cnossus. A number of small double axes of bronze and other finds confirm the traditional connection of Delphi with Crete. The writer asserts that the excavations have proved that Pausanias based his description of the monuments of Delphi upon notes which he made on the spot. These were not taken from books of an earlier period. He discusses briefly the rebuilding of the temple, and declares that the crevice said to be under the temple and the prophetic vapors arising from it never existed except in the minds of the poets.

The Entrance to the Sanctuary at Delphi.—In two brief notes (*Arch. Anz.* 1908, cols. 38–39) E. PETERSEN comments upon the arrangement of the monuments at the entrance to the sanctuary at Delphi and what Pausanias says of them as interpreted by Trendelenburg. He also points out that as early as 1863 the Stroganoff Apollo was rumored to be a modern forgery.

The Marathon Offering of the Athenians and the Wooden Horse at Delphi.—In the second part of his *Studien zu den Weihgeschenken und der Topographie von Delphi* (*Klio*, VIII, 1908, pp. 73–120; 2 pls.; 8 figs.) H. POMTOW takes up the offering of the Athenians for the victory at Marathon, and the Wooden Horse of the Argives. He thinks that he has found two blocks belonging to the Marathon group and hitherto unidentified, and that other small pieces of the monument lie scattered about. The base was from 14.50 m. to 16 m. long. The statues were under life-size, but could probably be seen from below, rising above the peribolos wall. He argues that the eponymous heroes stood in their official order; that is, in the same order which they had at Athens. The contract for making the statues and erecting the monument must have been given out in the winter of 490 or in the early spring of 489; that is, before the condemnation of Miltiades. The whole monument must have been completed in the year 488–487. Pomtow would like to believe with Loeschke that Phidias died in 438. He could then accept the statement of Pausanias that Phidias made these statues; but he decides that the weight of authority is against this date, and concludes that Pausanias misread the inscription, which had probably become injured, and that in reality Hegias was the artist. He combats the theory that the statues of Antigonos, Demetrius, and Ptolemy were old statues relabelled.

The Wooden Horse was placed between the Marathon offering and the Septem. The writer agrees with Brunn that it was erected to commemorate a victory won in 414 B.C. Three pieces of the base prove that the horse stood upon a three-stepped platform, 5 m. long and 1.7 m. wide, as H. BULLE shows. The dedicatory inscription was on the lowest step, and part of it, the word ΑΓΓΕΙΟΙ, still exists.

The Throne of Zeus at Olympia.—A new theory of the position of the paintings of Panaenus, and incidentally of the decorations of the cross-bars of the throne of Zeus at Olympia, is given by H. G. EVELYN-WHITE, in *J.H.S.* XXVIII, 1908, pp. 49–55 (3 figs.). The figures, representing the Battle of the Amazons, were in the round and stood on the cross-bars, as actually indicated on the coins, and were thus seen against the dark empty

space beneath the seat; while the painted screens filled the spaces below the cross-bars, their dark background giving them much the same effect as the figures in the round just above. The nine groups, in the order originally proposed by Brunn, would be arranged in threes, at each side and at the back. The *κίονες* which stood "between the legs" were probably near the centre of the square space thus enclosed, supporting the heavy torso and out of sight from spectators standing on the floor.

Pylos and Sphacteria Again. — In *J.H.S.* XXVIII, 1908, pp. 148-150, R. M. BURROWS supplements and corrects some points in the recent article by W. C. Compton and H. Awdry, on the part played by the Messenians in the capture of the Spartans at Sphacteria (see *ibid.* 1907, p. 274, and *A.J.A.* XII, p. 233).

The Population and the Policy of Sparta in the Fifth Century. — From the fact that the present cultivable area of Greece is capable of supporting the entire present population, while the produce of the somewhat larger area cultivable in antiquity had to be supplemented, as early even as the time of Hesiod, by enormous importations of food-stuffs from abroad, it is evident that the ancient population was considerably larger than the modern and has been greatly underestimated by Dr. Beloch. As the military strength of Sparta is fairly well known, it follows that the ratio of Helots to Spartiates was very large, probably as large as 15 to 1. This relation meant a constant and terrible danger at home, and is sufficient to explain the secrecy of Sparta's policy and her apparent selfishness and extraordinary inactivity on many occasions, which have been so severely criticised. Her policy, in all her relations, both within and outside the Peloponnese, was controlled by the primary necessity of maintaining bare existence for her ruling class. (G. B. GRUNDY, *J.H.S.* XXVIII, 1908, pp. 77-98.)

Prometheus and Pillar-cult. — In *R. Arch.* X, 1907, pp. 429-431 (fig.), Miss JANE E. HARRISON explains that in the central picture of the Cyrenaic vase in the Vatican (Gerhard, *Auserl. Vasenb.* pl. lxxxvi), the pillar surmounted by a cock behind the figure of Prometheus is the aniconic form of the original celestial deity Prometheus, surrounded by his zoöomorphic form. (Cf. S. Reinach, *R. Arch.* X, 1907, pp. 59-81; *A.J.A.* XII, 1908, p. 234.)

The Palm of Victory. — 'The Palm of Victory' is discussed by F. B. Tarbell in *Cl. Phil.* III, 1908, pp. 264-272. The palm carried in the hand as a symbol of victory appears about 400 B.C. In crowns of victory the palm seems to have been very rarely or perhaps never used, for in Paus. VIII, 48, the only passage mentioning crowns of palm, the word *στεφανοῦν* appears to be a gloss upon *κοσμήσαι* or a similar word, and this mistake probably led to the interpolation of the sentence, *οἱ δὲ ἀγῶνες φοίνικος ἔχουσιν οἱ πολλοὶ στέφανον*. See also *A.J.A.* XII, p. 69.

Essays on Hellenistic and Graeco-Roman Art. — G. CULTRERA in *Saggi sull' Arte Ellenistica e Greco-Romana, I. La Corrente Asiatica* (Rome, E. Loescher & Co. 1907; 234 pp.: 16 fr.) examines certain motives in Hellenistic and Graeco-Roman art and shows that they are Asiatic in origin. The Niobids, the Farnese Heracles, the Farnese Bull, and other well-known works are discussed at length and traced to Asia Minor. So, too, the pictorial reliefs go back to the same source. The Egyptian landscapes on Pompeian wall-paintings are not to be attributed to the influence of Alex-

andria. They are in most cases due to the imagination of the painter, and are to be connected with Asia Minor rather than with Egypt.

A Potter's Oven.—In *Ath. Mitt.* XXXIII, 1908, pp. 177-184 (fig.), K. A. RHOMAIOS describes in detail the potter's oven, discovered near Hagios Petros in the Cynuria (*A.J.A.* X, p. 346). The oven cannot be later than the third century B.C. and may be earlier.

The Origin of the Term Terra Sigillata.—In *Röm-Germ. Korrespondenzblatt*, I, 1908, p. 29, W. VOLLGRAFF suggests that the term *terra sigillata* was borrowed by early investigators from chemistry, where it is still used to indicate a red or Lemnian earth. He quotes from Adrianus Pars, latter part of the seventeenth century, in support of this theory.

A Temple Key.—In *Sitzb. Berl. Akad.* 1908, pp. 27-30 (pl.), H. DIELS publishes a bronze temple key from Lusoï, acquired by the Boston Museum of Fine Arts in 1901. It bears the inscription *τὰς Ἀρτάμους τὰς ἐν Δουίοις*, in archaic characters running from right to left. The form of the key is that seen on some of the vases, bending in curves rather than right angles. (Cf. Diels, *Parmenides*, Figs. 9, 10, 12, 13.) Originally it had an ivory or wooden handle.

Greek Cooks.—The subject of Greek cooks and their part in ancient life has been carefully studied by E. M. RANKIN, who has collected and classified the evidence from inscriptions and literature. He discusses the origin of the word *μάγειρος*, the names and origin, the state supervision, the prices, the dress, etc., of the *μάγειροι*, but gives especial attention to their social status, the occasions on which they were employed, and their personal characteristics. (E. M. RANKIN, *The Rôle of the Μάγειροι in the Life of the Ancient Greeks*. Chicago, 1907. The University of Chicago Press. 92 pp.; 8vo.)

Chicago Literary Papyri.—Seven fragmentary literary papyri in Chicago have been published by E. J. GOODSPEED, together with a list of one hundred and eleven Chicago papyri from Kôm Ushîm and Ashmunên, already published by the author. Only one of the seven texts has been hitherto unpublished,—a fragment of Isocrates, *Ad Nicoclem*, 9-11, of the third century A.D., showing several variants from the text of Drerup. The other pieces are Alexandrian Hexameters, Geometrical Processes (the Ayer Papyrus), Medical Prescriptions, and three fragments of the *Iliad*. (E. J. GOODSPEED, *Chicago Literary Papyri*. Chicago, 1908, University of Chicago Press. 54 pp.; 2 pls.; 8vo.; \$0.50.)

ITALY

ARCHITECTURE

Prehistoric Remains in Sardinia.—E. MACKENZIE and T. ASHBY of the British School in Rome have recently explored the prehistoric remains in the island of Sardinia. The "tombs of the giants" and the *nuraghi* were especially examined. The latter are huge structures, probably fortifications, built of large blocks of stone similar to the "tombs of the giants." In the middle rises a large circular tower. The tombs were in many cases found so near that the investigators conclude that the "tombs of the giants" were the burial places of the inhabitants of the *nuraghi*, although some other form

of burial seems to have been used by the humbler inhabitants. (*Nation*, March 26, 1908.)

The Nuraghi of Sardinia. — In *Mél. Arch. Hist.* XXVIII, 1908, pp. 141-168, FRANÇOIS PRÉCHAC contributes some notes on the *nuraghi* of Sardinia, describing in particular one near Fonte Mola which is quadrilateral instead of circular. It resembles the *talayôts carrés* of the Balearic Isles, and seems to illustrate a type hitherto thought to be unrepresented in Sardinia. Its occurrence Préchac thinks is due to purely local causes, and that it is not necessary to attribute it to any direct influence from the East. The almost universal persistence of the circular type in this island is due to the demand for the greatest strength and solidarity of structure among communities engaged in such continual warfare.

SCULPTURE

An Etruscan Stele in Bologna. — In the *Atti e Memorie della R. Deputazione di Storia patria per la Romagna*, Third Series, Vol. XXV, P. DUCATI has discussed a stele in the museum at Bologna, on the lower part of which is carved a wolf suckling a child. (Published in *R. Arch.* 1886, ii, pl. XX.) The style of the ornaments and figures dates the stele in the fifth or even fourth century B.C., but they preserve in marked degree the qualities of earlier Ionian art. Several Greek myths, apparently of pre-Hellenic origin, tell of children suckled by wolves, and M. Ducati thinks especially of the Milesian myth. From Ionia the myth may then have reached the Etruscans, who may have introduced it at Bologna and Rome. Probably, however, the importance attained by the myth at Rome is due to some ancient belief with which it agreed. (A. GRENIER, *R. Arch.* X, 1907, pp. 451 f.)

Roman Sculptures from London. — In *Archæologia*, LX, 1906, pp. 43-48 (3 pls.), F. HAVERFIELD reexamines three pieces of Roman sculpture found in London in 1889, and discussed by Cumont in his *Mystères de Mithra*, II, pp. 100 and 389. They are now in the collection of W. Ransom, Esq., of Hitchin. The male head with flowing beard belonged to a river-god who was reclining in the usual manner. The reed leaning against his right shoulder is sufficient evidence for this identification. The headless figure holding a patera in the right hand and a cornucopia in the left is male, not female, as Cumont thought, and represents either a Genius or a Bonus Eventus. Both pieces of sculpture are far better than the average Roman work found in Britain. The modelling of the river-god especially reveals the hand of a true sculptor. They both belong to classical rather than to Roman provincial art, and show Greek influence. The marble of which they are made is not British, and it is not unlikely that both figures were carved in Italy and imported into Britain in ancient times. There seems to be good evidence to prove that they are not rediscoveries of objects imported in modern times. The third piece is a Mithraic relief set up by a soldier to commemorate his discharge from the army, as an inscription shows. It dates from the middle of the second century A.D. and is the only Mithraic monument yet found in London. It is possible that the relief was placed in a Mithræum which may have stood beside the Walbrook.

The Reliefs on the Arch of Constantine. — A fresh examination of the medallion reliefs of the Arch of Constantine by J. SIEVEKING, in *Röm.*

Mitt. XXII, 1907, pp. 345-360, yields the result that those of the southern face are considerably older than the others. The former are apparently of the Flavian period; those on the north side, of the time of Hadrian.

VASES

Arretine Pottery.—In *The Loeb Collection of Arretine Pottery* (New York, privately printed, 1908; 167 pp.; 23 pls.) GEORGE H. CHASE publishes a complete catalogue of the collection of Arretine pottery now in the Fogg Museum of Art, Harvard University. The greater part of the collection was purchased in Rome in 1904. There are in all 589 pieces in it including the fragments. The introduction tells what is known of this style of pottery, its history, method of manufacture, and inscriptions.

PAINTING

The Technique of the Pompeian Paintings.—In *Jb. Kl. Alt.* XXI, 1908, pp. 127-147, F. GERLICH discusses the technical methods in the production of Pompeian wall-paintings with special reference to the experiments of the Gesellschaft zur Förderung rationeller Malverfahren. He argues in detail that these experiments have shown the error of E. Berger's theories, and that the ancient process was a modified fresco painting. In his work on the staircase at the Basel museum, Arnold Böcklin was gradually led to adopt methods closely analogous to those of the ancients.

INSCRIPTIONS

The Inscription from Novilara.—In *Hermes*, XLIII, 1908, pp. 31-37, E. LATTES points out additional resemblances in alphabet and language between the pre-Roman inscription from Novilara (cf. *Ibid.* XXXI, 1896, pp. 465 ff.) and Etruscan inscriptions.

An Inscribed Cinerary Olla in Rome.—In *Boll. Arte*, II, 1908, pp. 101-103, R. MENGARELLI publishes his restoration of the cinerary olla of terracotta mentioned in *Mon. Ant.* IV, p. 339. It was found at Civit  Castellana and has been since 1889 in the Villa Giulia in Rome. On the under side are two rudely scratched horses and a Faliscan inscription in three lines considerably damaged. The letters are scratched in clearly, and the words are separated from one another by three vertical dots. No attempt is made at interpretation. In *Rh. Mus.* LXIII, 1908, pp. 254-259 (pl.), C. THULIN discusses the characters and adds some notes on the text. The inscription is certainly genuine and not later than the sixth century B.C.

Faliscan Inscriptions at Civit  Castellana.—An elaborate discussion of the Faliscan inscriptions at Civit  Castellana, and those at the Villa Giulia by C. THULIN, will be found in *R m. Mitt.* XXII, 1907, pp. 255-310, with numerous reproductions.

An Inscription from Terracina.—Langford Wilson's Terracina inscription, published in *R m. Mitt.* XXI, 1906, pp. 394-396, is further discussed by A. V. DOMASZEWSKI, *ibid.* XXII, 1907, pp. 333-335.

Roman Honorary Inscriptions.—In *Ath. Mitt.* XXXIII, 1908, pp. 135-140 (fig.), P. GROEBE discusses a basis near the Clepsydra on the Acropolis bearing an unpublished inscription in honor of Cn. Pompeius Sex. f. This

seems to refer to Cn. Pompeius Strabo, consul in 69 B.C. He also identifies the Romans mentioned in three inscriptions from Pergamon (*Altertümer v. Pergamon*, VIII, Nos. 408, 429, and 431) with M. Junius M. f. praetor urbanus in 67 B.C., or his son, M. Caecilius Cornutus, a son or grandson of the praetor of 43 B.C., and C. Sornatius with the lieutenant of Lucullus in 69 B.C.

Graffito Inscription.—In *Berl. Phil. W.* March 21, 1908, R. ENGELMANN, discussing the graffito inscription from a new house in VI Regio, Ins. 16 (*Not. Scav.* 1906, p. 374), suggests, *quo bibit (olim, ignes) ossa cinisque tegunt*, or *quo bibit (ipse merum, nunc) ossa cinisque tegunt(ur)*.

Hostius Quadra.—In *Berl. Phil. W.* April 18, 1908, F. BÜCHELER, discussing the inscription from the Via Flaminia, *T. Perperna T. f. Quadra mag. scr. C. Hostius L. f. Col. Redempt.* etc. (*Not. Scav.* 1907, p. 462), refers to the Hostius Quadra mentioned by Seneca *Nat. Q.* I, 16, and interprets *mag. scr.* as *magister scripturae* (*Cic. ad. Att.* V, 15).

Epigraphic Contributions to Roman History.—Epigraphic contributions to Roman imperial history are published by A. v. DOMASZEWSKI in *Röm. Mitt.* XXII, 1907, pp. 333–343.

Epigraphic Bulletin.—In *R. Arch.* X, 1907, pp. 460–500 (2 pls.), R. CAGNAT and M. BESNIER, in their review of epigraphical publications relating to Roman antiquity from September to December, give the text of one hundred and six inscriptions, notes on publications relating to epigraphy, and an index.

COINS

The Letters on Late Imperial Coins.—The letters found on coins of Antioch and other Syrian cities in late Imperial times are discussed by A. DIEUDONNÉ in *J. Int. Arch. Num.* X, 1907, pp. 273–286. Up to the time of Domitian the letter or letters may indicate the year of the reign, but coins of Nerva are found with the whole series of letters from A to K. The writer explains these and others as the mark of the die from which the coin was struck.

Coinage of the Roman Empire after the Death of Theodosius.—A. BLANCHET, in *C. R. Acad. Insc.* 1908, pp. 77–82, calls attention to the fact that after the division of the Roman Empire by Theodosius coins of Arcadius were struck in Rome, Ravenna, Milan, and in other cities of the Western Empire; and those of Honorius were struck in Thessalonica and Constantinople. The same thing occurred under later emperors. The writer argues that this proves that in spite of its division into two parts the Roman Empire continued to be regarded as an economic whole, and did not undergo any real change until the overthrow of Romulus Augustulus in 476.

Contorniates.—In *Burl. Mag.* XIII, 1908, pp. 90–99 (22 figs. on pl.), KATHARINE ESDAILE discusses briefly the designs on contorniates, which she regards as counters for games. The obverse regularly bears a head, which in general has no value as a portrait. The reverse shows scenes from the circus or amphitheatre, from daily life, and from mythology, Homeric subjects being particularly common. The value of a complete collection of these subjects is emphasized.

GENERAL AND MISCELLANEOUS

Recent Discoveries on the Palatine.—In *Rend. Acc. Lincei*, XVI, 1907, pp. 669–680 (2 figs.), L. PIGORINI discusses the recent discoveries on the Palatine made by Vaglieri and Cozza and published in *Not. Scav.* 1907, pp. 185 ff. (*A.J.A.* XII, p. 106). He refutes the conclusions arrived at by the excavators and thinks that what they take to be tombs dating from the ninth to the sixth centuries B.C. may well be the remains of primitive dwellings on the Palatine. The tomb which Vaglieri and Cozza date in the fourth century is an isolated burial and may be as early as the seventh or eighth century. He concludes that the results of these excavations are purely negative. The necropolis of the early inhabitants of the Palatine still remains to be found.

The Fornix Fabianus.—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 89–95, ANDRÉ PIGANOL attempts to show that the *fornix Fabianus* was attached to the south side of the Regia and spanned the narrow street between this structure and the Atrium Vestae.

The Location of Aura.—L. DUCHESNE, in *Röm. Mitt.* XXII, 1907, pp. 429–433, interprets a passage in the *Curiosum* to prove that there was a place called *Aura* in the quarter of the *Carinae*, and conjectures that it owed its name to some representation of the Phrygian goddess of the breezes.

Tarpeia.—In *R. Arch.* XI, 1908, pp. 43–74, S. REINACH discusses the various references in classical literature to the destruction, or heaping up in one spot, or hanging on a tree, of spoils taken in battle. He compares the command in Deuteronomy 8:1–3, and Numbers 31:22, 23, and especially the account of the destruction of Jericho and its consequences (Joshua 6:1 ff.). The spoils of war were in primitive times evidently considered accursed and likely to bring magic evils upon any one who used them. At Rome, a heap of arms (Sabine or Gallic) existed on a spot associated with the name of Tarpeia (originally a nymph or deity). When the ancient custom was no longer understood, a cause for the existence of the heap of arms was sought, and the conflicting tales about Tarpeia arose. Similar tales which existed in other places are cited.

The Lucus Martis.—In *Cl. Phil.* III, 1908, pp. 340–342, S. B. P[LATNER] shows that the *lucus Martis* of Juv. I, 7–8 does not refer to a locality at Rome near the Porta Capena, as some have supposed.

Tabula Valeria.—In *Cl. Phil.* III, 1908, pp. 278–284, C. J. O'CONNOR seeks to prove that the *tabula Valeria* of Cic. *ad Fam.* 14, 2, 2, and in *Vatin.* 9, 21, was neither a banker's office nor a wall-painting, but a bronze tablet engraved with a law or series of laws. The *tabula Sestia* of Cic. *pro Quinct.* 6, 25 is similarly explained.

The Tomb of Tacitus.—In *Boll. Arte*, II, 1908, pp. 92–100, G. SORDINI discusses the legend that the tomb of Cornelius Tacitus was at Terni, the ancient Interamna. He shows that the story arose in 1590 and was based upon a passage in Flavius Vopiscus to the effect that the Roman emperor Tacitus and his successor Florianus had statues and cenotaphs there. Excavations for the erection of modern buildings have recently brought to light a large triangular mass of foundations near the town wall and these seem to have supported the monuments which in the seventeenth

century were associated with Tacitus and the two emperors. What these monuments were cannot now be determined.

The Antonine Itinerary and the Tabula Peutingeriana.—In *Mél. Arch. Hist.* XXVII, 1907, pp. 463–477, EUGENE ALBERTINI discusses the distances assigned to certain sections of the via Claudia Valeria and of the via Claudia Nova in the Antonine *Itinerary* and in the *Tabula Peutingeriana*, explaining the sources of error in some of the readings of the *Itinerary* in the case of the via Valeria, and making the necessary emendations. The statements of the Tabula with regard to this road are of no value, and its indications about the via Claudia Nova are not only incomplete and inaccurate, but in one section belong to the via Valeria.

The Identity of the Ister and the Danube.—In *Mél. Arch. Hist.* XXVIII, 1908, pp. 78–87, F. G. DE PACHTREE argues that the identity of the Ister and the Danube was not known to the Romans until the Pannonian expedition of Octavian in 35 B.C., and that the first extant record of this discovery is contained in Sallust (*Hist. Rel.* iii, 80).

SPAIN

Proto-historic Chronology of Spain.—In *R. Arch.* X, 1907, pp. 372–395, LOUIS SIRET divides the proto-historic (*i.e.* ante-Roman) history of Spain into the following epochs: 1, The age of polished stone (neolithic), when the West was civilized by influences from the Aegean regions; 2 (1700–1200 B.C.), Utensils of copper and finely finished flint; Phoenician supremacy; exports of metals from the West, silver, tin, gold, copper, of amber from the North, etc.; megalithic monuments; 3 (1200–1100 B.C.), Invasion of Celts, destruction of the Phoenician empire; 4 (1100–800 B.C.), Bronze; Celtic supremacy; foundation of Gadir by the Tyrians; Phoenician trade reduced to Africa and the western coasts of Europe; Greek competition in the Mediterranean and across Gaul; metals employed in the West; abandonment of megalithic architecture; burials in large jars; numerous citadels; 5 (800–600 B.C.), Iron; Celtic supremacy; height of Greek commerce; 6 (600–400 B.C.), Preponderance of Carthage in the Mediterranean; preludes of Carthaginian power in Spain; incineration; 7 (400–200 B.C.), Spain overrun by Carthaginians, conquest of Barca; incineration; painted vases, and wavy swords; 8 (200–150 B.C.), Roman conquest; end of Oriental influence in the West.

The Bronze Votive Offerings of Despeñaperros.—H. SANDERS discusses in *Archaeologia*, LX, 1906, pp. 69–92 (4 pls.; 17 figs.), the pre-Roman votive offerings of bronze from Despeñaperros in the Sierra Morena, Spain, and connects them with the statues found on the Cerro de los Santos plateau. An ancient temple, 51 feet long and 22 feet 7 inches wide, stood on this latter site, and the statues, of which more than two hundred including fragments were found, represent votaries. The locality was explored by the Spanish government in 1871. The high, conical head-dresses worn by the female figures show a connection with the East. The fine bust of a lady found at Elche and known as the *Dame d'Elche* should be grouped with the statues from Cerro. This Iberian art goes back to the fifth century B.C. and it lasted for more than two hundred years.

FRANCE

The Beginnings of History in Gaul. — In *R. Arch.* XI, 1908, pp. 99-107, a lecture by D. FUSTEL DE COULANGES (dated 1870) on the earliest periods in Gaul is published. It is a popular sketch of the stone age and the pile dwellers.

Excavations at Alesia. — The detailed report of the excavations at Alesia in 1906 (*A.J.A.* X, p. 355; XI, p. 304) is published by Commandant É. ESPÉRANDIEU. Chapter I gives a brief summary of earlier excavations (pp. 7-38). Chapter II (pp. 39-44) describes the gathering of delegates from learned societies, historians, archaeologists, and others at Alise-Sainte-Reine on September 18, 1905, when the plan of a scientific exploration of Alesia was proposed. Chapter III (pp. 45-54) contains the journal of preliminary excavations from October 16 to December 6, 1905, while Chapter IV (pp. 54-162) is devoted to the results of the first campaign. The journal records the daily progress from May 7 to November 3. This is followed by a detailed description of the *monuments*, including a theatre (radius 40.30 m., radius of orchestra 12.25 m.) and a temple, 16 m. by 8 m., with cella 6 m. long, in front of which was a portico 10 m. long containing an altar and an adjoining building with three apses. These buildings show clearly the signs of the three epochs which are marked in the history of Alesia. A number of wells and cisterns were found, one house excavated, and numerous cellars cleared. The coins included 204 Roman (chiefly of Augustus, Tiberius, Tetricus, and Constantine I) and 247 Gallic pieces. Each variety is described in detail. The most important sculptures in stone are the reliefs of the Capitoline triad and of a Dioscurus, but there were many other fragments of statues and reliefs, including three representations of decapitated heads with closed eyes. The only important inscription is Celtic written in Greek characters, but unfortunately badly broken. A bronze bust of Silenus and a small statuette of a fallen Gallic warrior have a real value as works of art, but the list includes many instruments and small objects. Among the iron objects are two *hipposandales*. Fragments of pottery and glass are, of course, numerous. Few traces of the Gallic occupation remain, but as a mercantile and religious centre the place was favored by the Romans, as is shown by the foundations of large public buildings. The city seems to have been destroyed by fire about the middle of the first century A.D., and again in the last quarter of the second century, while it seems to have disappeared finally about the time of the Frankish and Burgundian invasions. (*Les Fouilles d'Alesia de 1906. Rapport par le Commandant ÉMILE ESPÉRANDIEU. Semur-en-Auxois, 1907, V. Bordott, 164 pp.; 51 pls.; 4 figs.*)

The Vases with Four Handles in the Armorican Peninsula. — J. LOTH discusses in *R. Ét. Anc.* X, 1908, pp. 175-189 (7 figs.), the vases with four handles found in the Armorican peninsula. He argues that they go back to the end of the neolithic and early bronze periods. Vases with four handles of the iron age have been found in Italy, Germany, France, and England. They were not cinerary urns, but held food. They are the work of the Celts, who were, therefore, in the Armorican peninsula as early as the beginning of the second millennium B.C.

The Vase with the Heads of Seven Gods. — C. JULLIAN publishes in

R. Ét. Anc. X, 1908, pp. 173-174 (2 pls.), a few notes on the vase with the heads of seven gods upon it in the Cabinet des Médailles. Like the altars with seven gods it is connected with the cult of the seven gods of the week. They are not Roman gods, but barbarian gods assimilated to them. The three-headed god with horns corresponds to Mars. The vase probably dates from the second century of the Roman Empire.

GERMANY

The Location of Bibracte. — In *Die Saalburg*, March, 1908, pp. 249-251, R. OEHLER discusses briefly some of the locations proposed for the site of Caesar's battle against the Helvetians at Bibracte. Neither the place between Toulon-sur-Arroux and Montmort nor the hill at Armecy is satisfactory, although remains of a hastily constructed Roman camp and some Gallic graves have been found on the latter site. The most probable location is that found by C. Winckler in 1906 in Alsace between Epfing, Stotzheim, Eichhofen, and Ittersweiler. At a place called Afterburg he discovered a large, rectangular camp 700 m. long and 310-333 m. broad. The four gates were found, as well as abundant Roman remains at no less than eleven places on the different sides. Winckler argues that this is the site of Caesar's great camp. The topography of the region corresponds with the description of Caesar and requires no emendation of the text. The site of the small camp is now to be sought.

Excavations at Kapersburg in the Taunus. — C. BLUEMLEIN in *Die Saalburg*, March, 1908, pp. 235-238, gives an account of the excavations of L. and H. Jacobi at Kapersburg (see *Der Obergermanisch-raetische Limes des Roemerreiches*, Heft 27). A small nearly square fort was found with walls consisting of loose earth and stones held together by logs. This was clearly a temporary structure which was afterwards enlarged. The new fort was 106 m. by 119 m. and defended by a double wall with the space between filled with earth. Horizontal and vertical beams held the wall together. Still later the fort was enlarged to 122 m. by 134 m. In the interior, part of the building known as the Praetorium was laid bare. Its walls consist of heavy masonry, while those of the so-called Exercise Hall were of wood. The storehouse, identified by an inscription, was found in the northeast corner of the fort. An interesting building was the "Villa" of five rooms, the walls of which were covered with colored stucco. The ancient name of the place began with N, as is known from the inscription just mentioned. It was perhaps Nidensium. 117 coins were found dating chiefly from the middle of the third century. The pottery seems to date from the latter part of the second century A.D.

The Roman Fort at Saalburg. — In *Die Saalburg*, March, 1908, pp. 241-245 (4 figs.), Lieutenant D. ULE gives an account of the present condition of the Roman fort at Saalburg. Within the wall a certain amount of ground on either side of the porta praetoria still remains to be excavated. The modern museum has been erected upon the foundations of the horreum. The quaestorium has been rebuilt and is used for a library and for other purposes. Between the quaestorium and the porta decumana lies a fountain over which a roof has been built. Holes for posts show that it had a roof in ancient times. Various objects found at neighboring sites

have been brought together in the museum. In the northeast corner of the fort remains of four Roman ovens exist. They are placed side by side, but one of them must have been disused at the time the other three were built. Holes for posts show that they were probably covered with a rude roof. Along the inner side of the east wall at a depth of about four metres below the present level two rows of sockets for posts were found, and corresponding holes for roof beams in the walls. The purpose for which this building was used has not yet been discovered. R. OEHLER (*ibid.* pp. 245-246) thinks that it may have served for barracks.

The Roman Camp near Weissenburg.—(C.) BL(UEMLEIN), in *Die Saalburg*, March, 1908, pp. 240-241, gives a brief account of the Roman camp near Weissenburg. Excavations were carried on here first by Kohl and later by Trölsch. The camp is nearly square, being about 174 m. by 179 m., with the corners rounded off. The four gates in the sides were protected by towers, and the whole surrounded by a ditch. At the intersection of the roads from the gates was the large central building with four main compartments. A covered portico, 50 m. by 11 m., which projected in front, was connected with it by three doors. Many nails, large and small, were found scattered about the rooms. White stucco covered the inner surface of the enclosing wall.

Pila Muralia.—In *Röm.-Germ. Korrespondenzblatt*, I, 1908, pp. 7-9, G. KROPATSCHEK replies briefly to the argument of A. Schulten that the inscribed wooden objects found at Oberaden are *pila muralia*. They may have been; but the shape of this weapon is not sufficiently well known to make such a conclusion certain. The passages from Plutarch (*Mar.* 27) and Vegetius (II, 18) cited by Schulten are not proof of their identity. The inscriptions on them merely show that they were the property of a *centuria* without telling us anything of their use. An inscription of the same sort has been found on a millstone, and these objects may really be pestles.

AUSTRIA-HUNGARY

The Roman Town of Aguntum.—A. B. MEYER and A. UNTERFORCHER publish under the title *Die Römerstadt Agunt* (Berlin, R. Friedländer und Sohn, 1908, 251 pp.; 1 map; 5 pls.; 6 figs.) a monograph upon the Roman town of Aguntum near Lienz in the Tyrol. A full account is given of the excavations conducted and the antiquities found on the site as well as in neighboring towns. A full bibliography completes the work.

GREAT BRITAIN AND IRELAND

Palaeolithic Implements from the Itchen and Test Valleys.—W. DALE discusses in *Proc. Soc. Ant.* XXI, 1906, pp. 37-40, the palaeolithic implements collected by him during fifteen years in the Itchen and Test valleys near Southampton. The gravels in which they were found belong to the pleistocene period. Many of the implements are in excellent condition. They were probably made near the place where they were discovered, and dropped by the users into the ancient rivers. Two found on Southampton Common are of a dark-colored chert which does not exist nearer than the Isle of Wight. This seems to prove that these objects were sometimes transported in a finished condition. Some of the implements were so made

that it is clear that they were intended to be held in the hand. The oval or almond-shaped objects with a sharp edge all around were perhaps hurled from the hand. If thrown with a whirling motion they would be very effective missiles.

Early Iron Age Burials at Danes Graves. — In *Archaeologia*, LX, 1906, pp. 251–312 (57 figs.), W. GREENWELL describes the early iron age burials at Danes Graves, East Riding, Yorkshire. The bodies were buried without coffin, with a hand-made vessel containing food, usually the leg of a young pig. The people were evidently very poor. No weapons were found and only a few decorative articles. The garment was usually fastened by an iron fibula. In one grave were the remains of a chariot. There are similar graves at the neighboring town of Arras, where parts of three chariots have come to light, and still another has been found at Hunmanby (*A.J.A.* XII, p. 374). No evidence has yet been discovered for a scythe on the hub of the wheel. W. WRIGHT discusses (*ibid.* pp. 313–324, pl.; fig.) the skulls and concludes that they probably belonged to a race which entered Britain from the southern half of the region between the Seine and the Baltic.

Gallo-Roman Horned Deities in Ireland. — On an altar in the Cluny museum a bearded god is represented with the ears and horns of a stag. On each horn is a *torques*. The legend reads *Cernunnos* (see *C.I.L.* XIII, No. 3026 C). Other representations of horned deities have been found in France. In the Irish mythological poem *Táin bó Cuailngi* demons are mentioned as buck-faced, cow-faced, and goat-faced. The representation with horns resembles rather the Greek representations of Io than those of the Minotaur. (H. D'ARBOIS DE JUBAINVILLE, *R. Arch.* XI, 1908, pp. 4–7.)

EARLY CHRISTIAN, BYZANTINE, AND MEDIAEVAL ART

GENERAL AND MISCELLANEOUS

Alexandrian Chronicle on Papyrus. — In *R. Arch.* XI, 1908, pp. 108–116, SEYMOUR DE RICCI describes and discusses the Goleniščev papyrus (*Eine Alexandrinische Welt-chronik Text und Miniaturen eines griechischen Papyrus der Sammlung W. Goleniščev herausgegeben und erklärt von ADOLF BAUER und JOSEF STRZGOWSKI*, Wien, 1905, C. Gerold. *Denkschrift. d. kais. Akad. d. Wissensch. in Wien; phil.-hist. Klasse*, LI, ii), giving the text of that part which contains the chronicle of the years 383–392 A.D.

The Portraits from Antinoe. — In *Gaz. B.-A.* XXXIX, 1908, pp. 121–134 (pl.; 6 figs.), A. GAYET discusses the plaster and painted portraits found on mummies at Antinoe. The oldest date from the time of Hadrian, but it is claimed that many are Christian, though the old symbols are combined with those of the new faith. The faces are true portraits, not stock figures. The use of these portraits is regarded as a survival in Roman and Christian times of the old Egyptian usage, and of the beliefs in which it originated.

A Catalogue of the Byzantine Lead Seals in the National Museum at Athens. — In *J. Int. Arch. Num.* X, 1907, pp. 47–112, C. M. CONSTANTOPOULOS completes his catalogue of the Byzantine lead seals in the National Museum at Athens. An index to the whole collection accompanies the article.

A Seal of the Emperor David Comnenus.—In *J. Int. Arch. Num.* X, 1907, pp. 113–156 (pl.), G. P. VEGLERES discusses at length a lead seal of the emperor David Comnenus, replying to criticism of his former articles on the subject by C. M. Constantopoulos (see *J. Int. Arch. Num.* VIII, pp. 121–132, 237–248, and 293–322). The two important points are: 1. whether the figure on the seal represents the emperor or the prophet David; and 2. whether the inscription at the right of the figure refers to the emperor or the prophet. The figure wears the robes and has the attributes of a Byzantine emperor of the fifteenth century, as can be proved by numerous examples, and is, therefore, in the opinion of the writer intended to represent the emperor David. Various representations of the prophet David, e.g. in the monastery of Daphni near Athens, or in that of St. Luke in Phocis, or in manuscripts, show the prophet in a different garb. The prophets are never represented like Byzantine kings and the cases cited by Constantopoulos will not bear examination. At the left of the figure are the words δ βασιλεὺς, and at the right letters which the writer interprets as Κ(αὶ) Α(ὐτοκράτωρ) ΤΡ(α)Π(εζούντος) ΔΑ(βίδ). 'ΚΑ cannot stand for καί; neither can the monogram stand for προφήτης. The ϕ would be expressed if it did. The title αὐτοκράτωρ Τραπεζούντος is well established by many examples cited by the writer from Byzantine authors. On the reverse of the seal the word which Constantopoulos reads as a vocative βασιλεῦ is really a genitive βασιλέως. The semicircle at the end is a tachygraphic sign for ω s, as is shown by several examples.

Orient or Byzantium?—In *R. Arch.* X, 1907, pp. 396–412, LOUIS BRÉHIER discusses Strzygowski's theory (*Die Miniaturen des serbischen Psalters. Denkschrift. d. kais. Akad. d. Wissensch. in Wien; phil.-hist. Klasse*, LII, Vienna, 1906) of the survival in the Middle Ages of Hellenistic art, with its mingled Greek and Oriental qualities. The conclusion is accepted that much which has been regarded as Byzantine is really Hellenistic and Oriental in origin; but that local tastes and habits exerted a strong influence, which accounts for the confusing variety of mediaeval art and finally leads to Gothic art.

ITALY

Oriental Importation in Italian Mediaeval Art.—J. STRZYGOWSKI finds new evidence for the Oriental origins of mediaeval art in the stucco reliefs of S. Maria in Valle at Cividale and the wooden casket in the Cathedral at Terracina which figured at the Grottaferrata exposition of 1906. In *Monatshefte f. Kunstwiss.*, 1908, pp. 16–34, he compares the reliefs of Cividale with those of the older Hadra church at Deir et Surjāni and of the mosque of Ibn Tulun at Cairo, and by finding further affinities between the ornament at Cividale and that of the façade of Mschatta, concludes that the former is of Oriental origin and probably by an immigrant from Mesopotamia. The Terracina casket he regards as an outright importation from Egypt, and a product of Coptic art. The Cividale stucco reliefs are regarded by the writer as an example of the true Mesopotamian technique, translated at Mschatta into marble, and he thinks that they are scarcely as late as the eighth century. The Terracina casket cannot be later than the eighth century.

The Modius of Serapis on Joseph's Head.—In *Byz. Zeit.* XVII,

1908, p. 277, J. STRZYGOWSKI publishes a communication from W. Amelung, who has found in Rufinus (II, 23) the following passage: *Quidam in honorem nostri Joseph formatum perhibent simulacrum (Sarapidis) ob dimensionem frumenti, qua famis tempore subvenit Aegyptiis*. According to this, Joseph was considered as a kind of prototype of Serapis and was crowned with the modius in consequence. This explains the modius upon his head in the cathedra of Maximian in Ravenna, and also lends color to Strzygowski's attributions to the latter of an Oriental origin.

The Capsella of Brivio.—In 1898 there was exhibited at Turin a small oval silver box, decorated with reliefs, which was said to have been found at Brivio. This *capsella* is now in the Louvre, and is described in *Mon. Piot*, XIII, pp. 229–240 (pl.; 2 figs.), by P. LAUER. It is a valuable example of Christian art of the fifth century. The reliefs represent the visit of the Magi, the Three Children in the fiery furnace, and on the lid the Raising of Lazarus. The *capsella* seems to be the product of an art which, if not actually Oriental, is at least derived from Oriental models.

S. Giovanni in Compito.—*Boll. Arte*, II, 1908, pp. 184–190, contains a description by F. ROCCHI of the church of S. Giovanni in Compito in the vicinity of Rimini. The campanile is modern, but the façade is original and recalls the Lombard style of the ninth century. Yet the church is mentioned as early as 658 and there is no trace of a subsequent rebuilding. This gives interest to the monument as an example of proto-Romanesque, and renders the few fragments of decoration of great importance.

The Palatine Caricature of the Crucifixion.—In *C. R. Acad. Insc.* 1908, pp. 82–92, F. DE MÉLY studies the origin of the prepossession which underlay the representation of the Crucified with an ass's head, now in the Kircherian Museum, formerly in a house on the Palatine. He finds that accusation of worshipping a god with an ass's head was first laid against the Jews, and seems to have been suggested by the legendary gratitude of the Israelites for the animal which saved them in the desert. It is only in the fourth century that St. Epiphanius mentions the gnostic heretical worship of Set-Typhon, calling it the worship of a god with an ass's head. The first author who launched the accusation against the Jews was Apion, the rhetorician of Claudius' reign, who used not the word ὄνος, but *κάνθων*, which was taken by the Jews in the sense of "ass," as is done by Josephus in his reply to Apion.

The Legend of S. Maria in Ara Celi.—In a paper read before the British and American Archaeological Society of Rome, Professor CHR. HÜLSEN conclusively sets forth the origin of the mediaeval story (in the *Mirabilia*) connecting the church of S. Maria in Ara Celi with a vision of the Emperor Augustus, and also the origin of the title of the church. The legend had for its starting-point an altar found on the site with the inscription FIDEI · AVG · SACR · (i.e., *Fidei Augustae sacrum*), which the Greek pilgrims, or Byzantine writers, ignorantly interpreted to mean *Filio Dei Augustus sacravit*. But the church came to be called Ara Celi from the accidental and unconnected juxtaposition of these two words in the inscription over the older altar under that of S. Helena, which commemorates the legendary vision.

The Monasteries attached to S. Maria Maggiore.—In *Mél. Arch. Hist.* XXVII, 1907, pp. 479–494, L. DUCHESNE discusses the monasteries

that were attached to S. Maria Maggiore, three of which are mentioned in the *Liber Pontificalis* and a fourth in a recently published *Tabularium S. Praxedis*. He sums up our information with regard to these foundations, identifies their sites, and gives the chronology of the buildings from 471 to 1272 A.D.

The Frescoes in the Grotta del Salvatore at Vallerano.—B. CALOSSO has made an examination of the frescoes in the Grotta del Salvatore at Vallerano, hitherto known only by a short description in the notes of Marini, and publishes his results in *Arch. Stor. Patr.* XXX, 1907, pp. 189-241. Aside from their importance as examples of mediaeval painting, the frescoes offer an iconographic novelty in containing the only Western example known of the Administration of the Eucharist to the Apostles. He compares them with those of S. Maria in Pallara on the Aventine and of S. Elia near Nepi, and assigns them to the tenth or eleventh century.

SPAIN

Latin-Byzantine Monuments in Spain.—In *C. R. Acad. Insc.* 1907, pp. 663-667, M. DIEULAFOY discusses the Latin-Byzantine monuments in Spain. They date from the eighth, ninth, and tenth centuries. Most of them have been published in *Monumentos arquitectónicos de España*. A careful examination of the churches shows that they have marked Persian characteristics. The Persian influence came in through the Moors, who even employed Persian architects as in the *mihrab* at Cordova. Hence it was natural that the Christian architecture should be affected. The author proposes as a name for the churches in this style, Latin-Iranian instead of Latin-Byzantine.

FRANCE

Stained Glass of the Thirteenth Century.—In *B. Soc. Ant. Fr.* 1908, pp. 80-84, J. J. MARQUET DE VASSELLOT describes two fragments of a window, now in the Louvre, representing the execution of St. Nicasius and his sister, St. Eutropia. The glass seems to be the work of a Parisian artist of the second half of the thirteenth century, though it probably adorned a church in Champagne.

Two Heads of the Thirteenth Century.—In *Mon. Piot*, XIII, pp. 241-248 (2 pls.; 4 figs.), P. VITRY discusses two heads, formerly on the mouldings of a house in Rheims, which are fine examples of Gothic art shortly after 1250, when the traditional style was passing into the freer and more individual representations, such as are found in some parts of the Cathedral and on the house of the musicians in Rheims.

The Altar of Avenas.—In *R. Arch.* XI, 1908, pp. 254-264 (3 figs.), F. DE MÉLY discusses the inscription on the altar of Avenas (*A.J.A.* XII, p. 250). The last two lines read:

*Lampade bisseña fluiturus Julius ibat,
Mors fugat obpositum regis ad interritum.*

In the first line the letters having Roman numerical values give 1180, which he accepts as the date of the altar. It was thus constructed in the last year of the reign of Louis VII, but the danger which the king then escaped cannot be determined (see *C. R. Acad. Insc.* 1907, pp. 789-790).

The North Portal of St. Etienne at Cahors.—In *R. Art Chrét.* IV, 1908, pp. 37–39, P. MAYEUR returns to the problem of the interpretation of the central scene in the tympanum of the north portal of St. Etienne at Cahors. He discusses Lefèvre's theory that the apocalyptic vision is here represented, and cites a number of mediaeval Ascensions in ivories, windows, tympana, etc., to prove that the interpretation formerly accepted which saw in the scene the Ascension is the correct one.

Another Interpretation of the Portal at Vézelay.—Sanoner has interpreted the tympanum group of the portal at Vézelay as representing Christ sending forth the apostles to preach the Gospel to every people, the latter being indicated by the groups in the little compartments bordering the tympanum. Lefèvre recognizes instead Christ charging St. John with the transmission of His word to the seven churches of Asia. The lintel has been interpreted as inspired by St. Bernard's preaching of the Second Crusade (see *A.J.A.* XI, p. 238). P. MAYEUR, in *R. Art Chrét.* IV, 1908, pp. 103–108, compares a window in Bruges cathedral with the imagery of this portal and arrives at the conclusion that the whole is inspired by the Apocalypse, the details and small groups being explained by ancient commentaries on Revelation. He includes the figures flanking the portal in the allegorical scheme.

GERMANY

Byzantine, not Syrian.—In Munich is a Servian psalter, probably prepared for Prince Lazarus at the end of the fourteenth century. Strzygowski has claimed that the miniatures of this manuscript were copied from a Syrian manuscript of the sixth or seventh century. In *R. Arch.* XI, 1908, pp. 171–189 (pl.; 13 figs.), G. MILLET argues from a careful analysis of the illustrations that the Syrian features are common in the fourteenth century in Byzantine and Slavic art, and that in all cases Byzantium interposes between the Munich psalter and the Orient.

The Exposition of Christian Art at Aix-la-Chapelle.—An article on the recent exposition of Christian art at Aix-la-Chapelle (August 15 to October 10, 1907) by CIOLKOWSKI in *Gaz. B.-A.*, XXXIX, 1908, pp. 165–175, illustrates a gilded copper casket of the thirteenth century from the church at Amay; a tenth century reliquary of silver and cloisonné enamel from Notre Dame at Maestricht; a reliquary in triptych form in ebony ornamented with gilded copper and enamel, belonging to the thirteenth century and coming from the church of the Holy Cross at Liège; two remarkable angels in silver repoussé from St. Servais at Maestricht; three *ostrusoria* in gilded silver from churches at Aix-la-Chapelle, Büllingen, and Burg-Reuland; a Madonna of Mercy in wood of the fourteenth century from the Suermondt Museum at Aix-la-Chapelle; and a beautiful St. Elizabeth in wood of the sixteenth century Nuremberg school from the same collection.

The "Lovers" at Gotha Identified.—C. Gebhardt recognized in the man and woman of a portrait group in the Gotha museum, a member of the house of Hainau and his mistress (*Rep. f. K.* XXVIII, 1905, pp. 466–473). K. Siebert, however, in an article in *Rep. f. K.* XXX, 1907, pp. 441–445, points out that the figures closely resemble those in a wooden relief in the Marienkirche at Hainau, the inscriptions on which tell us that the persons represented are Reinhard, Graf von Hainau Münzenberg, and Katharina, his

wife, born Gräfin von Schwarzburg. The correspondence of the two works is in fact so close that the figures of the relief must have been copied from the Gotha piece.

GREAT BRITAIN

The Anglo-Saxon Burial Ground at Mitcham.—In *Archaeologia*, LX, 1906, pp. 49-60 (pl. ; 12 figs.), H. F. BIDDER gives an account of the Anglo-Saxon burial ground at Mitcham, Surrey. The graves are situated in a bank about six feet above the surrounding level. Marshy ground extends from them to the river Wandle. About twenty years ago some of the graves were opened, but unfortunately nothing is known of their contents. In all, seventy-seven graves have been scientifically examined. The remains were found eighteen inches to three feet below the surface. There is no trace of a coffin, but the bodies were usually carefully laid out with the head to the west. A knife is often found with the skeleton, frequently at the waist, as if carried at the belt. Spear heads, when occurring, are on a level with the skull. Only three swords were found. A detailed account of the different burials accompanies the article. W. L. H. DUCKWORTH discusses the crania and bones. The minor objects from the graves are described in *Proc. Soc. Ant.* XXI, pp. 4-10.

The Brass of Sir Hugh Hastings at Elsing Church.—The recovery of several lost pieces of the brass of Sir Hugh Hastings at Elsing Church, Norfolk, including the figure of Roger, Lord Grey of Ruthin, is recorded and the whole monument discussed by A. HARTSHORNE in *Archaeologia*, LX, 1906, pp. 25-38 (5 pls.). W. H. ST. JOHN HOPE (*ibid.* pp. 38-42) shows that the brass was originally inlaid in the usual manner in a slab of Purbeck marble; and that pieces of colored glass were used in decorating it. In places the plaster cement by which this was attached and some small pieces of the glass still remain.

A Carved Norman Stone at Wallingford Castle.—In *Proc. Soc. Ant.* XXI, pp. 118-123 (2 figs.), C. E. KEYSER discusses a carved Norman stone 13 inches long and 10 inches high in the museum at Wallingford Castle. It was found on the castle grounds. The carving represents a rude human figure with an animal's head, carrying an axe in his left hand and what seems to be two bags suspended upon a pole over his right shoulder. The figure, which was purposely made grotesque, was intended to represent Aquarius, as a very similar carving on the font at Hook Norton in Oxfordshire proves. The axe is a woodcutter's axe and the bags water buckets, both of which are appropriate to the sign of the zodiac for January. It is clear that Aquarius is in both cases a representative of evil. The date of the Wallingford carving is probably 1140-1160.

The Palace of Westminster in the Eleventh and Twelfth Centuries.—In *Archaeologia*, LX, 1906, pp. 131-148 (plan; 8 figs.), W. R. LETHABY discusses the palace of Westminster in the eleventh and twelfth centuries. The great hall was built by William Rufus in the last decade of the eleventh century, and some remains of it still exist. The lower parts of the present walls are Norman. Both architectural and literary evidence prove that Richard II merely altered the hall without enlarging it. The original Norman buttresses, now recased, may be seen along the west side about the modern attached building. When Sir R. Smirke restored the

great hall in 1834, his brother, S. Smirke, made a conjectural restoration of the side walls, but there was a difficulty in his irregular disposition of the windows. The writer shows that no such irregularity existed, that there was always a pair of arches between neighboring windows. The Norman hall was twelve bays long. A restoration of it is given. The little or lesser hall, which may have stood on the site of the Confessor's hall, was south of the great hall and separated from it by a space twenty feet wide. East of this lay St. Stephen's Chapel, jutting out toward the river.

RENAISSANCE ART

GENERAL AND MISCELLANEOUS

The Devil and the Bishop.—In *R. Arch.* XI, 1908, pp. 16–24 (4 pls.), E. BERTAUX interprets a painting (Reinach, *Répertoire de peintures*, II, p. 714, No. 1), formerly in the Otlet collection and ascribed to the Swabian school, as a representation of the miracle of St. Andrew, who discomfited the devil when, in the guise of a beautiful lady, he was tempting a bishop. The painting is Spanish, of the fifteenth century. A second panel represents the placing of the saint in his tomb. Two panels in the possession of Don Roque Chabás, at Valencia, represent the same miracle and the martyrdom of St. Andrew. In the church of Nuestra Señora del Milagro at Valencia are six panels representing this and four other miracles of St. Andrew, besides the Pentecost. The whole series is by one hand, a Spanish pupil of Paolo de San Leocadio, the Italian who introduced at Valencia the style of the imitators of Lorenzo Costa and Francia. The work belongs to the early part of the sixteenth century. Many Spanish paintings of the fifteenth and early sixteenth centuries exist, and some of them are ascribed to French or even German schools.

French and Flemish Artists in Vasari.—In *Chron. Arts*, 1908, pp. 64–67, F. DE MÉLY gives a list of the French and Flemish artists mentioned in Vasari's "Lives," and makes some interesting observations thereupon. The names number about one hundred and fifty and are often extremely instructive; Vasari's nickname *civetta*, for example, applied to Herri Met de Bles, explains the owl which this artist uses as a signature. Acken, which heads the list, is a name to be found among the signatures in the *Breviarium Grimani*. *Foccora* and *Foquetta* are the transliterations of the name of Jean Fouquet, of whom the Italian speaks in terms of the highest respect, comparing him to Polygnotus, and calling him the model to the artists of his age. E. DURAND GRÉVILLE (*ibid.* p. 86) supplements de Mély's comments by a list of ten names in Vasari of which he has deciphered the Flemish equivalents.

Lucas de Heere the "Maître des femmes à mi-corps."—The authorship of that series of paintings of young women richly dressed, reading, writing, playing on instruments, and always portrayed in half-figure, which became thoroughly known through the *Exposition des primitifs Flamands* at Bruges in 1902, is still under discussion. Wickhoff has assigned the series to Jean Clouet, but the same characteristics are found in the so-called "Lady Jane Grey" in Lord Spencer's collection at London, and the latter is attributed to Lucas de Heere, one of those versatile geniuses known to modern

criticism as the "rhetorician painters" of the Netherlands. Close analysis shows, however, that this attribution is unfounded and Lucas de Heere's well-known works are so romantic in character as apparently to preclude the possibility of his being the author of the Holbeinesque "half-figures." Late discoveries, however, show that the painter had more than one manner. An allegorical portrait of Queen Elizabeth in the royal collections, and the surprising variety of spirit shown in two recently discovered works of the master in the Ghent museum, show that he was quite capable of both the romantic and the realistic manners. (L. MAETERLINCK in *Gaz. B.-A.* XXXIX, 1908, pp. 223-236.)

Portraits of Michelangelo.—E. STEINMANN finds a portrait of Michelangelo in the marble relief of the Vatican, representing in allegorical fashion Cosimo I's restoration of Pisa. The relief itself has been ascribed to Michelangelo, but is assigned by Steinmann to Bartolomeo Ammanati. He identifies the figure at the extreme left, holding in his left hand the model of a seated bearded statue, as Michelangelo. The great artist appears again in the left-hand corner of Jacopo del Conte's fresco of the "Angel appearing to Zacharias" in the oratory of S. Giovanni Decollato at Rome. Another portrait hitherto unreproduced is that in the Chaix d'Est-Ange collection at Paris, which is the prototype of most of the oil portraits. Still another unpublished likeness is that in the Mond collection in London, ascribed by J. P. Richter to Salvati. (*Monatshefte f. Kunstwiss.* 1908, pp. 40-52.)

Raphael and Manet.—G. PAULI, in *Monatshefte f. Kunstwiss.* 1908, pp. 53-55, reproduces side by side the Déjeuner sur l'herbe of Manet and the group of three river-gods in Marcantonio's engraving after Raphael's Judgment of Paris. The comparison serves to show that the famous impressionist copied directly from the old master, so far as concerns the arrangement of the three figures in the foreground of the Déjeuner.

Rembrandt's Etchings.—The etchings of Rembrandt are discussed by P. Mathey in *Le Musée*, V, 1908, pp. 119-129 (10 figs.). The early etchings, made when the artist was about twenty-one years old, are all small. As in his paintings of the same period there are numerous portraits of himself and of his parents, sketches of beggars, and some religious scenes in which the figures are almost microscopic. One portrait of his mother (Bartsch, No. 354), dated 1628, is a masterpiece for the delicacy of the drawing and the skill shown in the etching. Gradually the size increases, colors are more clearly indicated, and nude figures begin to appear. In the etchings of 1633, 1634, and 1635, a marked change is noticeable. There is the same facility of execution, but there is a lack of feeling and a carelessness in the style. This may be said only in comparison with his own earlier and later work, as these etchings are far superior to those of his imitators or his pupils. But from 1636 on there is a steady advance towards the style shown in the masterpieces of his later years, that is in the Sacrifice of Abraham, Subjects for a Spanish Book, Christ presented to the People, St. Francis, and finally in the Woman with the Arrow. This last work was produced in 1661. About 1640 the landscapes began. This is the date of the small View of Amsterdam. One of the finest of the etchings is dated in the next year, the Young Man with the Cross and Chain (Bartsch, No. 261), where one can almost see the yellow hair and blue eyes of the man. In the same year dates

the Woman with a Large Cap (Bartsch, No. 359), which the writer calls a real pearl. The Hundred Florins Piece, which was probably executed in 1649 or 1650, holds the place among the etchings which the Night Watch holds among the paintings, but the writer thinks that its reputation is not fully deserved. The group at the right is open to criticism, and the head of the bald-headed man is certainly not the work of Rembrandt. Some of his pupils probably collaborated with him in the production of this work.

Various Attributions. — W. SUIDA contributes to *Monatshefte f. Kunstwiss.* 1908, pp. 61–62, the following attributions: to Konrad Witz, a fragment representing the Magdalen, painted on the back with a male figure, in the Cook collection at Richmond, where it is labelled “Early Spanish,” under the influence of Hubert Van Eyck; to Hans Schüchlin, a Beheading of St. Barbara in the possession of Prince Waldstein in Dux (Bohemia), and a Flagellation in the Louvre; to Friedrich Herlin, a group of St. Anne, the Virgin, and Child, in the collection of Count Wilczek at Schloss Kreuzenstein, and a Sts. George and Florian in the possession of Gaston von Mallmann in Berlin; to Michael Paches, a window in the Margaretenkapelle in St. Peter’s Friedhof at Salzburg; to Albrecht Altdorfer, a Portrait of an Abbot in the Collection of the Historical Association of Regensburg; to the “Master of Messkirch,” a Christ before Pilate in the Louvre which bears the signature WO in monogram, a fact which may lead to the identification of this unknown painter; to Titian, a Portrait of a Man in the possession of Herr von Stefenelli in Vienna; to Domenico Theotocopuli, a drawing of a young man in bust, the first drawing of El Greco to be brought to light, in the collection of Prince von Lichtenstein in Vienna; to Jan Vermeer van Delft, a Portrait of a Young Woman in the Munich Gallery.

ITALY

The Architecture of the Medici Tombs at Florence. — The obvious faults of the architecture of the tombs of Lorenzo and Giuliano de’ Medici in S. Lorenzo at Florence consist in the frailty of the sarcophagi, the subordination of the central niche to the lateral ones, the poverty of the terminal cornice, and lack of meaning in the pilasters and decorative motives. The original designs, however, in the Louvre and the British Museum, show a grand conception in which the architecture was the chief object of the artist’s attention. The central niche was wider than its neighbors, the statues on the sarcophagus were not disproportionately large as now, a grand figure (of uncertain meaning) crowned the centre of the cornice, large personifications (of which the lately discovered River-god was destined to be one) flanked the sarcophagus at the base, and the whole was knit together by an elaborate decorative scheme. The freer drawing in the British Museum represents probably the original conception, which was simplified in size and proportions to fit the dimensions of the sacristy, and appears in this reduced form in the Louvre design. But the whole was evidently planned to be a triumphal rendition of the glory of the Medici. The disasters which overwhelmed Italy in the reign of Clement VII, casting their gloom over the mind of the artist, made it impossible to carry out his original plan, and his own personality prevented the substitution of an entirely different idea, suited to his temper at the time. The result is seen in the exaggerated figures, out of proportion with

the architecture, and reflecting the mind of the artist in their intense sadness. The architecture is a cramped skeleton of the original plan, shorn of its unifying decoration, and losing its meaning along with the numerous figures which it was to frame and support. (MARCEL RAYMOND in *Gaz. B.-A.* XXXIX, 1908, pp. 17-34.)

Bramante as the Designer of S. Maria alla Fontana.—In *Rass. d' Arte*, VIII, 1908, pp. 10-13 and 28-32, A. ANNONI gives an architectural description of the church of S. Maria alla Fontana in Milan, rejects the attributions to Cristoforo Solari and Leonardo, and shows the affinities of the structure with other works of Bramante. Actual attribution to this master being impossible, as he left Milan in 1499, the writer concludes that the church was built by a follower of his along lines laid down by Bramante himself.

The Later Work of Bramantino.—W. SUIDA contributes a study of the later work of Bramantino to *Jb. Kunsth. Samm.* 1907, pp. 203-372. After a short preface on the pupils of Leonardo, whom Bramantino influenced before 1508, Suida speaks of the evidence regarding his journey to Rome, a period from which we have no works nor drawings of the Roman monuments such as Mongeri wrongly attributed to the artist. The *anticaglie prospettiche romane*, which Gori published, are near his style, but even these cannot be attributed to him, because they were apparently designed about 1500, and Bramantino certainly did not reach Rome before 1508. He had already returned to Lombardy in 1513, and we have no reason to suppose that he left that locality before his death in 1536, with the exception of a journey to Susa in 1525. No certain date can be found for any of his works subsequent to his sojourn in Rome, but the productions which are most probably related to his youthful period are the triptych of the Ambrosiana, the Lucretia belonging to Conte Sola-Busca, the St. John Evangelist of Conte Borromeo. The Deposition in the Berolzheimer collection at Munich may be assigned to 1514, and the group of works which show affinities with those of the Trivulzi chapel can be placed between 1516 and 1520. The last fifteen years of his life are represented by works characterized by emphasized and grander forms, and by less novel and profound conceptions. The closing part of Suida's study is devoted to Bramantino's architectural designs in his backgrounds and his theories of architecture, as well as to his anonymous Lombard imitators, to the authorship of the frescoes in S. Teodoro at Pavia, and to Bramantino's influence on Bernardino Luini and Gaudenzio Ferrari.

Domenichino's Drawings in the Uffizi.—In *Rass. d' Arte*, VIII, 1907, pp. 187-191, L. SENA studies the series of about sixty drawings in the Uffizi which are attributed to Domenichino, and finds that but few of them are certainly by his hands, and few of these of great interest. One resembles much in composition the Madonna del Rosario in the Bologna gallery, but is not necessarily a study for it. Another, however, is obviously a sketch for the fresco The Construction of the Convent at Grottaferrata.

Donatello's "bottega."—In *Monatshefte f. Kunstwiss.* I, 1908, pp. 3-10, W. BODE discusses the method of determining the part to be assigned to Donatello's pupils in "Donatelloesque" works, particularly in the Madonna reliefs. Most of these, says Bode, were done by pupils after sketches by the master. This conclusion is usually warranted when a weak execution is combined with unmistakable Donatello types and composition. The

Kaiser-Friedrich Museum possesses the original clay model for one of these reliefs, and in the collection of Mme. André at Paris is found the completed work in marble, obviously executed by an inferior hand after the master's sketch. Such cases warn us against accepting poor technique as proof that a work did not originate in Donatello's workshop. A bronze plaque in the Kaiser-Friedrich Museum, containing a Madonna group, was obviously cast on a wax model of Donatello's, and such examples are not rare. The rule may be accepted that all the Madonna reliefs of mediocre technique which show Donatello's hand in composition and types were either copied or cast from his own works, or are faithful imitations of them, and that we are justified in eliminating the master's participation only where the conception and arrangement are certainly not due to him.

The Work of Elia Gaggini.—An article by LAURA FILIPPINI in *L'Arte*, XI, 1908, pp. 17–29, reconstructs the biography of Elia Gaggini and assembles his work. He is first mentioned in a document of 1441 and is last heard of in 1491. He was associated with his now famous uncle Domenico Gaggini in the chapel of St. John Baptist at S. Lorenzo in Genoa, where his hand is doubtless to be traced in the upper panels and those parts of the work displaying crasser technique. Nothing of his is left in the present loggia of the communal palace at Udine, which was his first individual undertaking, and it is difficult to trace his work in the Cathedral of Città di Castello although his presence here is known. Cervetto's work on the Gaggini states that Elia's altar of S. Maria delle Rose in S. Maria di Castello at Genoa was entirely destroyed, but the writer has found fragments in this church which she believes to be parts of that altar, of which she attempts a partial reconstruction. These fragments, together with others in the church, were attributed *en bloc* by Suida to Giovanni Gaggini. An important addition to Elia's work is a lintel bearing a relief of the Nativity, over a door in the Via degli Orefici, Genoa.

Giovanni Francesco da Rimini and Giovanni Grassi.—C. GRIGIONI devotes an article in *Rass. bibl. arte ital.* X, 1907, pp. 173–177, to the separation of Giovanni Francesco da Rimini and Giovanni Grassi, confused since Scatossa identified the former with the Giovanni Grassi mentioned in a document of 1470. The latter is a distinct person, recorded in documents of 1426, 1429, and 1439. He was already dead in 1446, which is final proof that he cannot be identified with Giovanni Francesco, whose signature is found on pictures of 1459 and 1461.

The Latest Work of Antonio Rizzo.—A painted wooden St. Sebastian from Sangemini, near Terni, excited considerable comment at the Perugia Exposition of 1907. Comparison with the Adam in the court of the Palazzo Ducale in Venice proves it to be a work of Antonio Rizzo, and probably the latest known of his productions, done after his flight from Venice in 1498. Another wooden St. Sebastian at the Exposition betrays the hand of the same master, but its lack of freedom indicates that a pupil had also some part in the execution. (A. GOTTSCHESKI in *Z. bild. K. N. F.* XIX, 1908, pp. 131–132.)

Silvestro dell' Aquila.—Silvestro dell' Aquila, a sculptor of the Abruzzese, died shortly after 1500. A list of his works at Aquila with the documents which authenticate them is given by G. DE NICOLA in *L'Arte*, X, 1908, pp. 1–16, comprising: the tomb of Cardinal Aquilili in S. Massino,

the St. Sebastian in the Church of the Madonna del Soccorso, a Madonna in S. Bernadino, the mausoleum of S. Bernadino in the same church (the last work of the sculptor, finished by other hands and displaying little of his characteristics), and the Camponeschi monument, also in S. Bernadino. To these works are added on internal evidence the lunette of the Madonna and Child over the lateral door of S. Marciano, a polychrome Madonna of terra-cotta in the church of Collemaggio, and another polychrome Virgin in wood at Chieti in the church of Mater Domini. The writer finds that Silvestro was Florentine by education and in style, showing most the influence of Rossellino, but traces also of Desiderio and Benedetto da Maiano.

SPAIN

The Flemish Tapestries in the Royal Palace at Madrid.—In *R. Art Chrét.* IV, 1908, pp. 40–44, is an article translated from the Spanish of E. TORMO Y MONZÓ upon the series of Flemish tapestries which were recently exhibited in the Exposition of the Golden Fleece at Bruges. The tapestries exhibit the two manners affected by Flemish designers at the beginning of the sixteenth century, the one purely Gothic in composition and style, the other completely equipped with the renaissance mastery of form, but still retaining the decorative sense of the Gothic which forbade the use of deep perspective and pictorial composition for high-warp tapestry. The series representing the Life of St. John Baptist is attributed by the writer to Bernard van Orley. The isolated tapestries, Two Episodes from the Passion, are not done from cartoons of Roger van der Weyden, but after designs of a much inferior artist. The four Scenes from the Passion which Roswag and Müntz have attributed to Van der Weyden, and the Count of Valencia to Quentin Metsys, are rather due to Lucas van Leyden. The Dais of Charles V, executed in 1523 by Pieter Pannemaker, is composed of three pieces rather than two, as maintained by the Count of Valencia.

FRANCE

The Arms of King René.—In *C. R. Acad. Insc.* 1908, pp. 102–114, P. DUVRIEU describes the successive sets of arms used by René d'Anjou during his long life of seventy-one years, and points out that inasmuch as each of these sets belongs to a period capable of close definition, the appearance of such and such a set upon a work of art done under the patronage of the king dates it at once.

Obscure Episodes in the Life of St. Jerome.—In *Gaz. B.-A.* XXXIX, 1908, pp. 303–318, LOUISE PILLION interprets a number of scenes in some Italian predelle of the fifteenth century in the Louvre. These paintings are No. 1320, attributed to Benozzo Gozzoli, but ascribed by the writer to another unknown follower of Fra Angelico, a group of fragments attributed to Pesellino (No. 1415), and the fragments of a predella of Sano di Pietro (Nos. 1128–1132). All of them represent incidents in the story of St. Jerome not hitherto recognized for the most part, but interpreted by the writer after the *Hieronymianus* of Giovanni d'Andrea, a celebrated juriconsult of Bologna, who died in 1348, and certain other sources of like obscurity. An important point brought out by the article is the fact recorded in Giovanni d'Andrea's book that he himself dictated the stories to painters, which forms interesting evidence of the influence of literature on painting of the period.

GERMANY

Dürer's Influence on the Mary-Altar in the Jakobskirche at Rothenburg. — H. BÖRGER in *Z. bild. K. N. F.* XIX, 1908, pp. 162–164, points out that the central relief in this altar, representing the Coronation of the Virgin, is a close imitation of Dürer's wood-cut of the same scene in the *Marienleben*, while the Madonna of the left shutter is an almost exact copy of Dürer's engraving of 1508. This disposes of the identification of the Mary-Altar with that mentioned in the Rothenburg archives under the year 1495, and supposed to have been the work of Riemenschneider.

Fra Filippo's Predella in the Kaiser-Friedrich Museum. — Fra Filippo's predella in the Kaiser-Friedrich Museum, Berlin, was identified as a

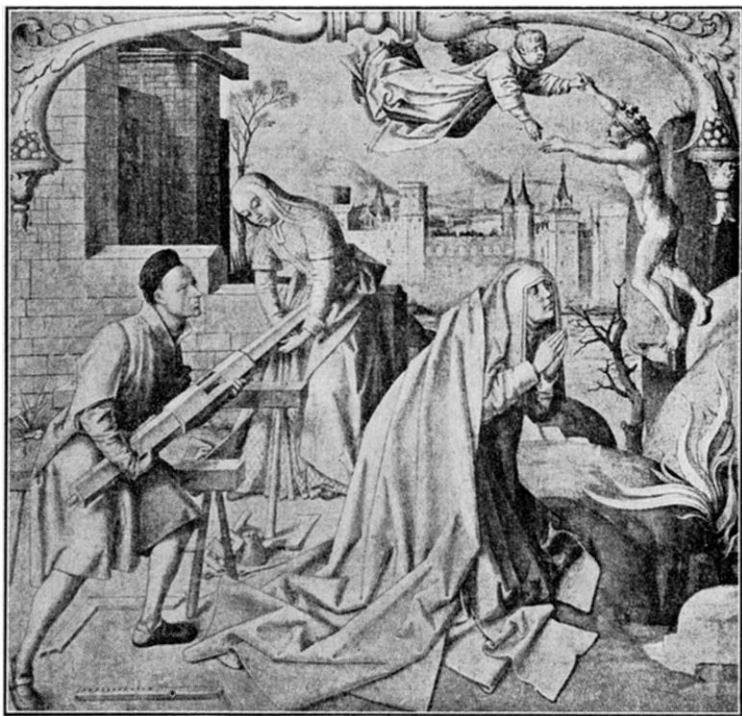


FIGURE 6. — HOLBEIN'S ST. OTTILIE.

fragment belonging to the famous altar-piece of the Coronation of the Virgin in the Florence Academy, by Frieda Schottmüller in *Jb. Preuss. Kunsts.* 1907, Heft 1. Her conclusions are attacked by HENRIETTA MENDELSON in *Rep. f. K.* XXX, 1907, pp. 485–489, who points out that the subject cannot be the Miracle of the Bees in the youthful history of St. Ambrose, as the bees, the sleeping child, and the saint's father, all elements which appear on other representations of the scene, are here absent. The fragment can-

not, moreover, belong to the Coronation in the Academy, on account of the discrepancy in dimension, and the stylistic characteristics, which all point to Filippo's later, rather than to his middle, period.

AUSTRIA-HUNGARY

The Interpretation of a Picture by Hans Holbein the Elder at Prague.—In the Rudolphinum at Prague is a picture by Hans Holbein the Elder which has baffled interpreters hitherto (Fig. 6). It represents an episode or rather episodes from the life of St. Ottilie. To the right one easily recognizes the kneeling saint praying for the soul of her departed father, Duke Eticho of Elsass, but to the left she appears again holding one end of the shaft of a wheel, the other end of which is supported by a man in artisan's garb. G. HABICH in *Monatshefte f. Kunstwiss.* I, 1908, pp. 10-15, interprets the episode to the left in the light of the inscription on a similar composition, which is found in a relief in Mörsach (Bezirksamt Feuchtwangen, near Gungenhausen), as the story of the assistance given by St. Ottilie to a carpenter, who had cut the axle of a mill-wheel too short, and invoked the saint to pull it out to its proper length. Additional importance is given the picture by the fact that Holbein has given us a portrait of the artist Burckmair in the features of the carpenter.

GREAT BRITAIN

Critique of the Catalogue of the National Gallery, London.—In *Gaz. B.-A.* XXXIX, 1908, pp. 59-72, E. DURAND-GRÉVILLE offers the following attributions to supplement and correct the section devoted to early Flemish masters in the catalogue of the National Gallery of 1906. No. 774, assigned to the Flemish School, a Madonna with Sts. Peter and Paul, should be given to Dirk Bouts, as well as No. 243, a Portrait of a Man. The Magdalen (No. 654), attributed to the School of Roger van der Weyden, belongs to the Maître de Flémalle, and the Portrait of a Man and Woman (No. 653) and the Christ appearing to the Virgin (No. 1086) are probably by the same master. The writer assigns No. 1083, Christ Crowned with Thorns, to Albert Bouts, gives to a pupil, rather than to Roger van der Weyden, the Portrait of a Woman (No. 1483), and adds to the works of Gerard David Nos. 1078 and 1079, a Descent from the Cross and an Adoration of the Magi, both loaned by Mrs. J. H. Green. The Crucifixion (No. 715) ascribed to Joachim Patinier is given instead to Quentin Metsys, and the writer believes that Patinier did no more than the landscape in the six other pictures attributed to him by the catalogue. No. 714, Virgin and Child in a Landscape, is described as a collaboration, Patinier doing the landscape and Josse van Cleve the figures. A similar conclusion is reached regarding a Calvary (No. 718), the figures in which are ascribed to Bles by the catalogue, but given to a pupil of Quentin Metsys by Durand-Greville, who also suspects the hand of Patinier in the landscape, as also in that of the Christ on the Cross (No. 718), and a Madonna (No. 713). No. 720 (Repose in Egypt) and No. 721 (Portrait of a Woman) are taken from Scovel and given to the "Maître des Demi-figures," the landscape in 720 being given to Patinier. To the school of the "Maître des Demi-figures" is given the Magdalen reading (No. 655). The writer also notes that

several pictures in the German room properly belong with the Flemish school, notably a Holy Family of Josse van Cleve the Elder, a Death of the Virgin in the manner of Hugo van der Goes, a Head of St. John Baptist with weeping Angels, which probably belongs to a follower of Gerard David, and a Deposition (No. 1151), belonging, together with No. 1089, to the same school. No. 1088, a Crucifixion lent by Mrs. Green, is ascribed to the school of Josse van Cleve the Elder, while the Portrait of a Man (No. 947), lent by Mr. Wynne Ellis, is regarded by the writer as not Flemish at all, but French, and probably the work of Corneille de Lyon.

Gentile Bellini's "Peter Martyr and Dominick."—In *Rep. f. K.* XXX, 1907, pp. 536-537, D. FRHR. v. HADELN maintains that Gentile Bellini's intention in his "Peter Martyr and Dominick" was to portray two Dominican monks, and that a much later hand has transformed the monks into saints. The "St. Dominick" may very likely be the portrait of Teodoro da Urbino, a monk mentioned in a document of 1514. Another portrait of Gentile's, No. 808, has also suffered transformation into a "St. Peter Martyr."

Landscape Drawings by Rembrandt at Chatsworth.—Two landscape drawings in Rembrandt's sketch-book at Chatsworth are reproduced in *Burl. Mag.* XII, 1908, pp. 349-355 by C. J. HOLMES and made the text for an analysis of Rembrandt's development in the field of landscape technique. Holmes finds that Rembrandt did not take up landscape consistently until about 1640, and that then his tendency toward abstraction and concentration led him to abandon the diffuseness of oil-coloring and revert to etching and pen-drawing with sepia wash as methods more likely to eliminate unnecessary detail. He left no landscape school except that represented by the work of Philip De Koninck and Vermeer van Delft, and the former lost the master's advantage by reverting to local color.

The Medallist "Stephen H."—Walpole's identification of the master "Stephen H" (in his *Anecdotes of Painting*) with the Richard Sturns who did the Radcliffe monument at Bersham rests on no foundation whatever. A comparison of the dates of the two artists, however, shows that the medallist may have been the father of the sculptor, and there is good evidence to show that the former was identical with the painter Stephens of the reign of Elizabeth. There is no ground for Vertue's interpretation of his signature STE. H. FEC. as *Stephanus Hollandus fecit*, and the H. probably conceals a surname or place-name. The materials for his biography and unknown medals by him in the British Museum are published, together with the foregoing conclusion, by G. F. HILL in *Burl. Mag.* XII, 1908, pp. 355-363.